

FEBRUARY 20, 1954

MOTION PICTURE HERALD

*“... Decent
Entertainment
Is the Best
Entertainment”*

—The Executive Heads
of Eight MPAA
Member Companies

REVIEWS (In Product Digest): NEW FACES, TENNESSEE CHAMP, LOOPHOLE, PRIDE OF THE BLUE GRASS,
BAIT, GENEVIEVE, INTIMATE RELATIONS, APPOINTMENT FOR MURDER

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 1, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All contents copyrighted 1954 by Quigley Publishing Company, Inc.



"SPEAKING OF SCOPE— ASK US FOR ANYTHING!"

M-G-M's got product for every type of operation in this business!

While the spectacular CinemaScope sensation "KNIGHTS OF THE ROUND TABLE" (*In color magnificence—Robert Taylor, Ava Gardner, Mel Ferrer, Anne Crawford*) is packing theatres from Coast to Coast...

And the world's first CinemaScope Musical "ROSE MARIE" (*In color glory—Ann Blyth, Howard Keel, Fernando Lamas*) will thrill the public in March...

M-G-M points proudly to a wealth of entertainment for *all* theatre needs.



LUCY AND DESI IN "THE LONG, LONG TRAILER"

The happiest holiday booking throughout the nation, in hundreds of theatres including famed Radio City Music Hall. *Lucille Ball, Desi Arnaz* in a great entertainment promoted to the skies! (*In color too!*)



"EXECUTIVE SUITE" PREVIEWS SENSATIONAL!

Advance predictions from Hollywood about M-G-M's production of the famed best-seller are now confirmed at every Preview by representatives of America's leading magazines. A terrific attraction with the Cast of the Year! (*William Holden, June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern*).



"GYPSY COLT" AN EXPLOITATION NATURAL!

For the mass public a breath-taking drama! With the Fury of a wild animal Gypsy Colt conquers dangers of the West. (*In color—Donna Corcoran, Ward Bond, Frances Dee, and Gypsy*).



"RHAPSODY" ONE OF YEAR'S BIGGEST!

The screen hasn't witnessed a love drama of such power in years! Magnificent music, authentic continental backgrounds, deluxe production values. (*Technicolor—Elizabeth Taylor, Vittorio Gassman, John Ericson*).



"TENNESSEE CHAMP" SATURATION CAMPAIGN!

A solid entertainment with the sock of "Stars In My Crown," it will be launched with a high-powered Southern saturation campaign. (*In color—Shelley Winters*).



"JULIUS CAESAR" — A BOX-OFFICE GIANT!

Philadelphia and Washington set new all-time records! Detroit sensational as every new engagement confirms its selection on 10-Best Lists! (*Marlon Brando, James Mason, John Gielgud, Louis Calhern, Edmond O'Brien, Greer Garson, Deborah Kerr*).



LANA TURNER IN "FLAME AND THE FLESH"!

That's a marquee-full and the picture promises a theatre-full! Dramatic and pulsating with man-woman conflict, filmed abroad in actual locations, it's box-office dynamite! (*Technicolor—Lana Turner, Pier Angeli, Carlos Thompson*).



30TH ANNIVERSARY
JUBILEE

"That's just a few of many!
We say it with Pictures!"

ON THE HEELS OF 'HONDO' COMES ANOTHER

--THIS TIME IN

CINEMAS



-- and in
'Hondo'-size
across the
for Warners' n

THE **COMMAND**

WARNERCOLOR AND STEREOPHO

"THE COMMAND" STARRING GUY MADISON • JOAN WELDON • JAMES WHITMORE WITH CARL BENTON REID

SUPERB STORY OF THE AMERICAN FRONTIER

COPE



It's
the business
of the land
new big one

AND

NIC SOUND

SCREEN PLAY BY HARVEY LEMBECK • RUSSELL HUGHES • MUSIC COMPOSED BY DIMITRI TIOMKIN • PRODUCED BY DAVID WEISBART • DIRECTED BY DAVID BUTLER



THE *Hollywood*

REPORTER

TRADE VIEWS

by

W. R. WILKERSON

• WE SAW some scenes of "The Robe." The difference between single-track and Stereophonic Sound is the difference between a bicycle and a Cadillac.



Have you seen the grosses,
in theatres large and small,
on **THE ROBE**, **HOW TO MARRY
A MILLIONAIRE**, **BENEATH THE
12-MILE REEF**, **KING OF THE
KHYBER RIFLES** and **HELL AND
HIGH WATER**!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 194, No. 8

February 20, 1954



Whither RKO?

TO DESCRIBE Howard Hughes as unpredictable is an under-statement rather than an exaggeration. Despite this it may reasonably be conjectured that Mr. Hughes, contrary to a prevailing trade notion, will not upon obtaining ownership of the assets of RKO Radio proceed to liquidate the operation, cash in his checks and retire from the industry.

It seems unlikely that Mr. Hughes will now merely go about the business of adding some twenty-three more millions to the several millions already invested in RKO simply for the purpose of entering upon an unpalatable and uninspiring process of liquidating the properties involved. The end to be gained in any such course would be merely to recoup capital of which Mr. Hughes seems already to have an abundant supply.

Mr. Hughes originally bought into RKO because he had determined "to be a factor in the industry". The history of RKO since his connection with it obviously has not produced gratifying results. His objective has not been attained.

By buying out on advantageous terms all or practically all the other stockholders he will be eliminating the annoyance of the stockholder suits or at least minimizing their importance. But more importantly he will be placing himself in a position to run a new company with the assets of the old in any way he sees fit—and free of possible interference and personal criticism. Placing a high value on complete independence and being willing and able to pay for it, this is probably what he intends to do.

The industry at large and the theatres in particular would suffer a severe loss if RKO as a potential source of product were to disappear. If Mr. Hughes should determine to carry on, the potential gain to the industry at large and particularly to the theatres would depend upon just what he would do with the operation.

While Mr. Hughes is in a position to indulge himself in a high order of independence, that in itself will solve no problems relative to the business of producing good motion pictures and successfully distributing them. One rule which even Mr. Hughes cannot cause to be rewritten in his favor is that there can be no producer-distributor success that is not based on a regular supply of good pictures.

Every Exhibitor a Gallup

IT has long been asserted that there is no business which knows as little—statistically speaking—about itself as the motion picture. While all statistics are far from exact indications of the truth, the science of polling public opinion has advanced a long way from

the days when the local ward leader rolled his cigar to the side of his mouth and said to his designated candidate, "You're in because I say so."

On the national level the exigencies of the admission tax repeal campaign has forced COMPO to turn a searching spotlight on exhibition and assembled comprehensive statistics so that members of Congress and officials of the Treasury would understand the plight of theatres on the basis of cold facts and not "say so." Exhibitors might well profit at the box office by doing some fact finding of their own within their own community.

It is not suggested that any outside statistical experts be hired or any great amount of money spent. The exhibitor himself or selected members of his house staff can do some polling of patrons and potential patrons that might be very helpful in buying and booking and in other facets of theatre operation.

First of all an exhibitor might learn the percent of patronage in several categories: How many are men? Women? How many in the so-called "lost audience" of older folk? Teenagers? Children? Then it would be helpful to determine how often patrons attend and, if possible, what influences theatre-going. After data is assembled on those who attend theatres, an effort should be made to question a representative sampling of that segment of the community which is physically and financially able to go to the movies but rarely does.

Every showman should have an insatiable appetite for data about the likes, dislikes and plain whims of his patrons and potential patrons. Anything that helps him understand his customers, helps his business. There should be a little Gallup in every exhibitor.

■ ■ ■

Q Any one who doubts that motion picture exhibition must be firmly founded on family attendance might ponder recent figures issued by the U. S. Census Bureau. The number of large families in all income brackets is increasing. Of the children now in school thirty per cent come from families with four or more children, twenty-two per cent from families of three children, thirty from families with two children and only eighteen per cent are the only child in each family. That means the best way to increased box office is through family patronage.

■ ■ ■

Q Exhibitors and their patrons in a number of key cities are now getting a chance to see again one of the great motion pictures, Samuel Goldwyn's "The Best Years of Our Lives". Like many excellent works of an art, it is timeless. Patrons who have not seen it before will be thrilled by it; others will find added satisfaction in seeing it after a lapse of a half dozen years. It will again be taken to their hearts like an old and dear friend.

Letters to the Herald

MOTION PICTURE HERALD

February 20, 1954

Small House Sound

TO THE EDITOR:

It is understandable that Mr. Skouras would want to protect CinemaScope by insisting that *all large theatres* use the special screens, the amplifiers and multiple horn arrangements that go with many stereophonic installations, plus, of course, the anamorphic lens.

However, it is equally desirable that arrangements be made for our small theatres to show these new CinemaScope productions on our regular single track systems without installing prohibitive equipment, which adds nothing to quality in small houses.

Most theatres are forced now to have and maintain good sound in our theatres. Many of us have just installed new giant screens, suitable for 3-D or CinemaScope. If the new anamorphic lens can be sold at about half the present price, many of us can afford a pair of them and give creditable performances in our theatres.

It is not by design that most of the theatres are stalling the installation of expensive additional equipment. We simply fail to see how we can pay for this equipment on a 10 per cent profit, and still feed our families. It's that simple.

Perhaps arrangements will be made in time to save most small town theatres. These installations have meant much to the movie industry in the past. They can do so in the future, with a mite of cooperation at this time.—*ROY ROWE, Rowe Amusement Company, Burgaw, N. C.*

Public Relations

TO THE EDITOR:

Industry public relations in Hollywood are at an all-time low. Picture promotion by key runs is generally inferior to department store and shopping center efforts. Stars who offend decency should be dropped by the industry regardless of so-called box office value.—*E. D. POLLACK, Lincoln Theatre, Mt. Vernon, Wash.*

The Tax Fight

TO THE EDITOR:

More should be done to inform the public about the industry's tax fight. The powers-that-be behind our tax campaign must see that our publicity on both the national and local levels answers questions before they arise.

For one thing, the continual increase in the cost of theatre operations should be emphasized, in connection with the fact that few theatres actually have raised their ad-

mission prices even with these cost increases. The public should be told also that unless the tax comes off, theatres may well have to raise prices. This, in turn, would offset public criticism if there are no price cuts following an abolition of the tax.

The tax campaign could also quote President Eisenhower's views at the time he vetoed the Mason Bill last year. You may be sure that whatever happens, we are going to read a lot in the papers about the Administration's stand on tax relief. Let's beat them to the punch in this important fight.—*Virginia Exhibitor.*

Golden Opportunity

TO THE EDITOR:

Television is now dishing up the kind of tripe that Hollywood presented for years—all this and commercials too! Coupled with this fact is another: there has always existed a certain segment of society that considers it fashionable to hate both movies and TV. Hollywood now faces a golden opportunity to lure back the TV-ites and also capture an audience hitherto virtually untapped. CinemaScope, et al., have helped, but more sophistication would be better. Indeed, Hollywood could go into direct competition with Broadway's legitimate theatres. This, of course, brings up the subject of censorship, a topic being well-aired currently.

May I say in all sincerity that the Code is not "a living document." It was half dead when it was born, even by Anglo-American standards, and has been more or less politely ignored in many instances over the years. It should be sacked entirely, and at the same time, all films should be placed in one of two categories upon release: (1) for adults only, and (2) family fare. Let's remember that the screen is not an innovator of more, sexual or otherwise; it can only reflect what mankind has been doing for years.—*R. A. MAYFIELD, San Francisco, Calif.*

Rentals Too High

TO THE EDITOR:

Film rentals are too high! There are too many road shows and advanced admissions, and too many demands for preferred playing time.—*Lauderdale Drive-in Theatre, Fort Lauderdale, Fla.*

Repeal the Tax

TO THE EDITOR:

Let's fight hard and get this unfair tax repealed. Forget about 3-D and put out better movies in 2-D. Let's keep the small theatres open.—*Pennsylvania Exhibitor.*

INDUSTRY heads throw full weight behind the Production Code Page 12

GOLDENSON cites importance of Code in conduct of industry Page 12

MPAA member companies sign statement reaffirming Code Page 13

ARNALL says independent producers should have Code voice Page 13

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 16

TRAUB of Maryland Censor Board asks revisions in state law Page 16

OKLAHOMA authorities study possibility of censor action Page 16

STUDIOS found by Goldenson and Balaban starting "renaissance" Page 17

ITOA, New York, accepts MPAA bid for talks on arbitration Page 17

SMALL signs deal with United Artists for twelve films in 1955 Page 17

ACADEMY lists nominees for annual awards in all categories Page 20

20TH-FOX plans to release twelve films in next five months Page 20

ALLIED goes to Justice Department on Fox stereophonic sound Page 21

PARAMOUNT announces intent to release three-reel featurettes Page 21

RKO Pictures stockholders to vote on Hughes stock offer Page 21

BRITISH exhibitor organization studies Skouras CinemaScope plan Page 22

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 26

"PINOCCHIO," opening in Boston, starts its third time around Page 32

SERVICE DEPARTMENTS

Film Buyers' Rating 3rd Cover

Hollywood Scene Page 24

Managers' Round Table Page 33

People in the News Page 32

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 2189

Advance Synopses Page 2190

Short Subjects Page 2191

The Release Chart Page 2192

JAMES FRANCIS CARDINAL McINTYRE, Archbishop of the Los Angeles Diocese, Wednesday instructed pastors to read a letter this Sunday condemning RKO's "The French Line" as "highly immoral" and "an occasion of serious sin." He said, "In addition to being condemned by the Legion of Decency, the picture is being presented without the approval of the Motion Picture Production Code of the film industry," and concluded, "the defying of morality and decency, as well as rejection of the Code to which they subscribed, is a manifestation of the policy—confuse and divide."

► "Miss Sadie Thompson," the current Rita Hayworth vehicle, was banned last week in McAlester, Oklahoma, after the McAlester Ministerial Alliance viewed a trailer of the film and labeled it "lewd and vulgar." The group did not wait to see the entire film.

► MGM is out to break its 1953 record of product shown at New York's Radio City Music Hall. Last year nine MGM films played a total of 35 weeks at the showcase. Beginning with its first CinemaScope feature, "Knights of the Round Table," which terminated its Music Hall run Wednesday, MGM has an impressive line-up for the Hall's next several months. Current attraction is Lucille Ball's "The Long, Long Trailer," to be followed by "Rhapsody," which in turn will be followed by "Rose Marie," another CinemaScope film set as the Easter attraction. The all-star "Executive Suite" will come after "Rose Marie," but nobody will hazard a guess as to how far gone the year will be by that time.

► Eric Johnston, president of the Motion Picture Association of America, continues to be a traveling man. After attending the current film festival in Sao Paulo, Brazil, he will go on to Buenos Aires, returning to New York March 5 or 6. He takes off on his Government mission to the Near East about the 15th and may very well stop off in Paris, either coming or going, to look into the French film agreement talks.

On the Horizon

SMPTE MEMBERS SEE RKO ANAMORPHISIS

HOLLYWOOD: A variable anamorphic lens developed by Joseph and Irving Tushinsky at the RKO studios with the cooperation of studio head C. J. Tevlin drew enthusiastic applause from members of the western division of the SMPTE who twice filled the 300-seat RKO sound stage at two demonstrations Tuesday. The system, reported in advance to be capable of very flexible results with standard pictures, convincingly proved two main points. These are that it enables any exhibitor to widen his picture to any dimension without changing its height, and that producers shooting in a 2.55 to 1 or other aspect ratio anamorphically can dispense with a second camera shooting a normal (1.33 to 1) version, because the Tushinsky system can produce standard or any other lesser width prints from an anamorphic negative. The system utilizes three variable anamorphic lenses, one for shooting, one for optical printing and one for projection. No disclosure as to when and how the system will be introduced commercially was made.

► Samuel Goldwyn's Academy Award-winning "The Best Years of Our Lives" comes back to Broadway March 10, opening a first run popular-priced engagement at the Criterion theatre. The film, now at the height of a successful reissue campaign, originally opened at New York's Astor theatre Nov. 22, 1946.

► 20th Century-Fox isn't paralyzed by anamorphosis. It is reported this week that oil has been located in the 20th-Fox backyard. Universal Consolidated Oil Company, which began drilling on the lot in November, announced that "a new deep oil and gas zone at approximately 7,000 feet" has been discovered.

► The plan to establish a central film shipping depot in New York has been dropped by the distributors committee of the Motion Picture Association of America. Reason cited for the abandonment of the project was that "there were too many complications," according to committee members. It also was reported that several of the companies were not in agreement as to how the so-called "streamlining" plan should operate. Whether the project will be revived at a later date has not been decided officially, but a committee spokesman said it would be a year at least before it would be attempted. Another committee member regarded it, however, as a "dead issue."

► Italian Films Export, which is going along swimmingly making friends for Italian films in the United States, evidently isn't making many friends among other distributors of foreign films here. The Independent Motion Picture Distributors, principally foreign film distributors, has asked the Federal Trade Commissioner to "take steps to prevent Italian Films Export from continuing in the business of distributing films in the United States." The complaint charges that IFE has interfered with free enterprise and competition in the distribution of Italian films in the U.S. It also charges that the manner in which IFE is subsidized indirectly by funds of the Motion Picture Export Association is, in the opinion of IMPD, a violation of the law.

► The House Ways and Means Committee may get around to voting on excise taxes in the next week or 10 days. The committee expects to finish its work on the technical tax revision bill any day now, and some sort of decision on excise cuts must follow soon after.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York". Martin Quigley, President; Martin Quigley, Jr., Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Roy Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOLLYWOOD 7-2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures



GROUND BREAKING, below, for the Memphis Variety Convalescent Children's Home. Shown, former Mayor Walter Chandler; Julia Pinner, 10; Mrs. Henry Altick, Jr.; Alan Lightman, 5; chief barker M. H. Brandon; Mayor Frank Tobey; and M. A. Lightman, Sr.

A CERTIFICATE OF ACHIEVEMENT, from the 7th Armored Division Association, at Fort MacArthur, for Will Rogers, Jr., star of Warners' "Boy From Oklahoma".



SUPPORT for the Crusade for Freedom is exemplified in the picture above, as Alex Lewyt, right, manufacturer of household equipment, hands to Barney Balaban Freedom Scrolls signed by 2,000 employees. Mr. Balaban is president of Paramount Pictures and also chairman of the New York State Crusade for Freedom campaign. Mr. Balaban Tuesday called upon the industry to realize the importance of the campaign. Signatures and "truth dollars" are needed.



CESAR ABOAF this week became special field representative for J. Arthur Rank pictures released by Universal-International in Latin America.



by the Herald

MILTON SCHNEIDERMAN is the new manager for United Artists in Japan. After briefing, he left the New York home office over the weekend to assume his new assignment.



by the Herald

L. M. McKECHNEAY, treasurer of the Tri-States Theatre Corp., of Des Moines, was a visitor in New York last week.



BROADWAY OPENING. Some of the personalities who attended the Astor Theatre, New York, premiere of United Artists' "Act of Love" are shown above. United Artists president Arthur B. Krim, left, and chairman of the board Robert S. Benjamin, second from right, greet Mrs. Germaine Gossler and Henry Rogers, right, of Benagoss Productions, which made the picture.



PLANNING A NEW AIR FORCE PICTURE, left. Discussing it in New York are Brig. Gen. Arno H. Luehman; Gen. Joseph F. Carroll; Herbert J. Yates, Republic president; John H. Auer, producer-director; and, standing, Frank Nugent, who will write the script.



by the Herald

MAX FELLERMAN goes March 1 from AB-Paramount Theatres to Lopert Films, in New York. He will buy film for the Victoria, Astor, and Bijou theatres, in that city, and Lopert houses elsewhere, and also will distribute that organization's product.



MOREY MARCUS, left, last week was elected Republic International vice-president, in charge of sales for the Far East. He was manager in Japan, and previously worked for MGM and Paramount in Asia.

IN NASHVILLE, below, actor Audie Murphy, right, visits with Crescent circuit president Kermit Stengel.



ON THE SET of Paramount's "The Bridges at Toko-Ri", actor Fredric March, left, and director Mark Robson, right, are hosts to Philadelphia exhibitor Leo Posel, and Mrs. Posel.



INDUSTRY HEADS THROW WEIGHT BEHIND CODE

MPA Members Voice Full Support, as Exhibition Leaders Join Chorus

Vowing "the responsibility to see that what appears in our pictures is decent and moral—and fit for the families of all the world," eight member companies of the Motion Picture Association of America have pledged their continued support of the industry's Production Code and the Advertising Code. At the same time they went on record as opposed to government censorship.

In a formal statement of policy announced last weekend by the companies they declared the fundamental principles of the Code are not subject to change with the passage of time and that no sweeping changes or revisions are necessary.

The full text of the statement appears on the opposite page.

In Washington Tuesday Senator Edwin C. Johnson (D., Colo.) inserted the statement into "The Congressional Record" and declared he was "particularly pleased" with the action of the companies.

Reaffirmation of the Code's purpose was signed by the heads of Allied Artists, Columbia, Loew's, Paramount, Republic, 20th Century-Fox, Universal and Warner Brothers. United Artists is not a member of the MPAA and RKO Radio is not in good standing as a member at present because of the situation created by the release of "The French Line" without a PCA seal and in violation of MPAA regulations.

The stand taken by the companies appears to be the official answer, in substance, to those who have advocated changes, radical or otherwise, in the provisions of the industry's production and advertising codes.

Early exhibitor reaction to the reaffirmation indicated general approval. Some, however, expressed the belief that some revisions would not be out of line with accepted standards. Some revisions, of course, are under consideration now by the MPAA board.

Senator Johnson declared his "only regret is that it does not bear the signatures of all makers and distributors of motion pictures." He warned of a possible public boycott of films not bearing the Code Seal. "Unfortunately," he asserted, "there are some irresponsibles in the industry, just as there are in every element of our society. Some have eyes only for the 'fast buck' and they do not seem to care what they do to get it. However, the responsible people in the

GOLDENSON REAFFIRMS THE PRODUCTION CODE

Reaffirming his support of the Production Code, Leonard H. Golden-son, president of the American Broadcasting-Paramount Theatres circuit, said he recommends that no picture without a Code Seal be exhibited in an AB-PT house. At a press conference last week-end, he explained the AB-PT operation is decentralized and the affiliated circuits do their own booking. However, he added, "our recommendation is not to play a picture without a Code Seal." "Our own feeling," he continued, "is that the Code should be adhered to and followed at all times." Its principles, he added, "are sound and are for the good of the industry."

industry practice self-restraint and self-regulation. That is greatly to their credit."

The Colorado Senator said that others "who pander to base tastes" scoff at self-discipline and hide behind "some well-meaning people who talk profoundly but not impressively of artistic license and freedom of expression." He warned, however, that these individuals are "playing with fire." The public can control that small part of the industry which gets out of line by refusing to see pictures which by-pass a seal of approval, he emphasized.

Senator Cites the Value of Lesson at Pocketbook Level

"The movie-going public knows from long, bitter experience that when a picture does not get a Production Code seal, it is not decent, clean entertainment," Senator Johnson said. "And if the public withholds its stamp of approval, the scoffers at decency do not make that 'fast buck.' One or two lessons at the pocketbook level and suddenly they will lose all interest in what they with their highbrow disdain call artistic expression."

"We should no more buy shoddy and indecent entertainment in the theatre than we buy shoddy and inferior merchandise in the store."

Charles Skouras, president of National Theatres, speaking from Hollywood, termed the statement by the company presidents "fine, constructive action. The Code is an indispensable factor in our industry's welfare and must have unflagging support."

Russell Downing, managing director of Radio City Music Hall, said: "Certainly if the makers of pictures feel the Code is helpful to them—and I feel there is no question

about it—there should be no hesitancy in upholding its principles."

Montague Salmon, managing director of the Rivoli theatre in New York, said, in endorsing the producers' statement, that he regards the Code "as the 10 Commandments" of the industry. He said it "has stood up excellently all these years and has been a guide to the making of wholesome pictures that have an enduring box office value."

Ben Wallerstein, Pacific Coast zone manager for Stanley Warner Theatres, said: "Our circuit unequivocally supports the Production Code. We are in complete agreement with the views expressed by the company presidents."

John J. Fitzgibbons, president of Famous Players Canadian Corp., stated in Toronto that he was in accord with the present Code, although he asserted that "perhaps it might be revised in order to give it better workability in line with experience."

"We cater to a family trade," he said, "and we would regret any changes in the Code that would permit types of pictures that would not meet with the approval of the greater number of people we cater to."

Mr. Fitzgibbons added that if the Code follows the Golden Rule and the Decalogue, then "it stands for what we consider to be the right type of entertainment for the family trade."

Richard Main, independent Canadian exhibitor of Sutton, Ont., and secretary of the National Committee of Motion Picture Exhibitors Associations, said he was in favor of the Code in principle, but suggested that it should be revised in line with the classification of the Ontario Censor Board. This, he said, would permit the making of pictures for the "adult, sophisticated mind and reach out to the lost audience and meet the competition of TV."

Such pictures, Mr. Main continued, would be advertised as not suitable for children under 16 and would provide a proper guide for parents.

Harry Brandt, head of Brandt Theatres, said that he wholeheartedly endorsed "the basic principles of the Code, but am in favor of an effort to bring it up to date with exhibitor representation."

Wilbur Snaper, head of Allied Theatres of New Jersey and former president of National Allied, reiterated his statement of January 7 when he said that the Code was necessary but that it should be re-examined from time to time. He also stated that exhibition might be helpful in making certain changes if and when changes are contemplated.

Kermit Stengel, executive vice-president of Crescent Amusement Co., Nashville, feels that the codes have "done much to pre-

"Decent Entertainment Is The Best Entertainment"

We believe that the motion picture, as a medium of information and entertainment, is entitled to the freedom of expression guaranteed by the Constitution of the United States.

We abhor and oppose governmental censorship. Such censorship is alien to our basic American traditions of freedom.

As producers and distributors of motion pictures for a mass public, we have a continuing responsibility to the people we serve.

It is the responsibility to see that what appears in our pictures is decent and moral—fit for the families of all the world.

It is the responsibility to see that within these principles, artistic and dramatic integrity is maintained, that the screen may deal honestly and faithfully with life, and that the freedom under law which we claim shall not by its abuse descend into license.

The Motion Picture Production Code and the Advertising Code are effective means for discharging these responsibilities. This voluntary system of self-regulation was adopted in our industry nearly a quarter of a century ago.

The fundamental principles of the Production Code are not subject to change with the passage of time.

Rules and regulations accompanying the Code and dealing

with customs and conventions have been changed from time to time in the light of experience.

The Code is a living instrument for our guidance.

We believe in its principles. We have adhered to them. We shall continue to live up to them.

Nothing in the Code has ever prevented the making of superlative, artistic and dramatic entertainment within the normal standards of decency and morality.

No sweeping changes or revisions are necessary to maintain this objective.

Decent entertainment continues to be the best entertainment.

—S. BROIDY, *President, Allied Artists Productions, Inc.*;
HARRY COHN, *President, Columbia Pictures Corp.*;
NICHOLAS M. SCHENCK, *President, Loew's Inc.*;
BARNEY BALABAN, *President, Paramount Pictures Corp.*;
HERBERT J. YATES, *President, Republic Pictures Corp.*;
SPYROS P. SKOURAS, *President, Twentieth-Century-Fox Film Corp.*;
MILTON R. RACKMIL, *President, Universal Pictures Company, Inc.*;
ALBERT WARNER, *Vice-President, Warner Bros. Pictures, Inc.*

vent senseless censorship, probably state censorship. Both producers and exhibitors are indebted to them for their extra careful restriction of what is filmed."

Russell Holder, general manager, Rockwood Amusements, Inc., Nashville, hopes that the "codes will be kept as they are with only minor modernization, no basic changes."

Orville Crouch, Loew's eastern division manager, said he agrees 100 per cent with the presidents' statement.

Sam Roth, owner of Roth Theatres, declared, "The Code is basically sound and should be retained."

Marvin Goldman of K-B circuit, said the Code should not be completely dismissed but should be reviewed in the light of changes happening in the country today.

Gerry Wagner, general manager of Lopot Theatres in Washington, said, "The Code should stand as the main body of the law, like the Constitution," but that "from time to time there should be a special re-evaluation of it to bring it up to the times."

Milton Schwaber of Schwaber Theatres, Baltimore, said, "The voluntary system of self-regulation adopted by our industry years ago is completely adequate and the Code actually is a living instrument for our guidance."

Leonard Greenberger of the Fairmont theatre in Cleveland said the Code should be modernized to meet present living and moral standards as proposed by Samuel Goldwyn.

Edward W. Lider, executive assistant to Nathan Yamins of Yamins Theatres, said, "As a practical matter theatres have grown and prospered under the Code."

A. B. Craver of Plaza theatre, Charlotte, said he doesn't think "we should relax restrictions which would permit an influx of low quality films."

Last Thursday in New York the Code was supported by three guest speakers of the 12th and final session of the Associated

Motion Picture Advertisers 1953-54 Showmanship School. They were Mrs. Dean Gray Edwards, motion picture chairman of the General Federation of Women's Clubs; Mike Simons, director of exhibitor relations for MGM, and Philip J. O'Brien, Jr., attorney specializing in censorship law.

Mrs. Edwards said: "We think the Production Code Administration offers a wonderful method of procedure which has been devised so that producers voluntarily may consult with people who do know what in the past has been found objectionable to those who think the screen represents a great medium of entertainment for mass audiences, and we applaud it as one of the most remarkable documents. . . ."

Mr. Simon said: "I think I can safely say on behalf of our exhibitor customers that with few exceptions they want no part of pandering to the lowest tastes in their communities, for the simple reason that, historically, they know there is no profit in wrong doing. . . . Therefore we have a pattern that defies wrong doing. We call it a Code."

Mr. O'Brien described the differences between government censorship and self-regulation as a difference of "can't and won't." In official censorship the government tells the motion picture industry, "you can't," in self-regulation the members of the industry agree among themselves, "we won't."

Spell Out "Immoral" in Two New York Censor Bills

ALBANY: Senator Earl W. Brydges, Niagara Falls, and Assemblyman James A. Fitzpatrick, Plattsburgh, Tuesday introduced two bills clarifying "immoral," "would intend to corrupt morals," and "incite to crime" in the New York State film licensing law. The first bill generally defines "immoral" while the second specifically and all-inclusively defines the term. Both bills spell out "incite to crime" in the same language. Both bills would take effect immediately.

Arnall Asks Part in Code Revisions

HOLLYWOOD: Ellis Arnall, president of the Society of Independent Motion Picture Producers, told the organization's executive committee at a luncheon meeting last Thursday that independent production is on the upswing. He also cited Samuel Goldwyn's recent stand on the Production Code as he spoke of independent producers furnishing more industry leadership than formerly.

Mr. Arnall said that "major companies are recognizing the advantages of independent production and are decentralizing their operations in order to utilize independent units. As SIMPP's export unit is becoming increasingly active in foreign film markets, independent producers should be accorded more recognition at home and abroad."

Although he lauded Mr. Goldwyn's intention that the Code should be reexamined, Mr. Arnall added that "revision of the Code is not something that should be left in the hands of major company presidents in New York. This is a matter that vitally concerns every creator of films and is something in which independents must have full voice."

"Independent producers," he said, "live under and support the Code. We help finance it. I fully agree with Mr. Goldwyn's position that the Production Code must never serve as a license for filth and vulgarity."

"But I also believe with him that the time has come to look at the Code again in the light of present day conditions. In the process independent producers must have fully as much to say about the final result as anyone else—bar none," Mr. Arnall said.

Mr. Arnall did not offer plan or procedure for taking part in the proposed re-examination of the Production Code.

there's big power in "man in the attic"!

***TREMENDOUS IN ITS FIRST
ENGAGEMENTS! Up there with
the biggest at the Fox, Philadelphia!
Sensational at the Fox, Detroit!
A Money-Maker everywhere!***

***DATE IT NOW! Get behind it with
a showmanship campaign! There's
great business waiting for you with
this exploitation natural!***



A Panoramic Production • Released by 20th Century-Fox

Boxoffice

Ticket-selling
pressbook ads
did it in
Philadelphia!

Headlines
angle
sold it in
Detroit!

Fox 14th and MARKET ☆ **Starts TODAY**
Doors Open at 10:45 A.M.

THE SCREEN'S
MOST VITAL
NEW PERSONALITY.....

.....in the year's
most unusual
entertainment
thrill!

Victim by victim...
he makes all women
pay for what one
woman did!

JACK PALANCE
tops his sensational performances in "Sudden Fear"
and "Shane" as he rockets to stardom in

"MAN IN THE ATTIC"
CONSTANCE SMITH BYRON PALMER

TOO YOUNG TO KNOW WHEN TO STOP!
"man crazy"
NEVILLE BRAND · CHRISTINE WHITE · IRVING ANDERSON

EXTRA FEATURE!

HAS DETROIT ITS OWN JACK THE RIPPER...
Is He 'The Man In The Attic'... Brooding, Sulking, Stalking His Next Victim?

Daily Star CO-ED'S KILLER HUNTED
EVENING NEWS Killer In City, Parents Fear
Telenram SEX KILLER SOUGHT

IS HE THE BOY NEXT DOOR, A CORNER MERCHANT OR YOUR FELLOW WORKER?

He's got his eye on you!
Keep your eye on him!

LEONARD BLOOMBERG presents **JACK PALANCE**

He thrilled you as the
gunfighter in "Shane"...
startled you as the
killer in "Sudden Fear"
now he is unforgettable
as Jack The Ripper
whose crimes
against women
were
notorious!

MAN in the ATTIC

Plus
The Corner Hangout,
Made Them... Broken Homes,
Delinquent Parents
CHEAP? PROMISCUOUS? BRAZEN?

Man Crazy
Girls Held
in Brawl
at School

Note:
Our screen program is not de-
signed to attract children or
adolescents but because of its
timeliness.
Violent, gruesome and revolting
as the subject matter may be, it
nevertheless reflects the head-
lines and reportings of our
daily newspapers.
It Dares To Tell
the Truth!

Fox TODAY

USE THESE ADS!

Terry Ramsaye Says

● ● ● ● ● ● ● ●

INCUNABULAR FILMS—The Library of Congress, with demonstrations with 12 samples, has announced that it is "ready to launch an extensive program" of converting to 16mm films that treasure trove of the pictures filed in paper print form for protection under photographic copyright in the 1890s. As has been recorded, those long forgotten paper versions were brought to light by Howard Walls, then of the Library staff. He went from the Library to the Academy of Motion Picture Arts and Sciences in Hollywood where he continued with zeal to push for effective rescue and preservation of those dawn period and fossilized relics.

Now the beginning efforts can be available to eyes of today. No other art has so complete an archive. Those old pictures rate alongside the caveman's wall paintings, the shards of ancient artifacts and fragments of sculpture. The process of conversion from old paper to new 16mm has been developed in Hollywood by Primrose Productions. The original negatives, of course, have mostly all vanished or chemically disintegrated.

All that lacks now is money to carry on the processing. Aside from the interests of scholarship, many uses of the old pictures have been suggested, such as stock shots and advertising illustration.

One regrets to record that the Library publicity release shockingly says the pictures are being transferred to 16mm celluloid and states that motion pictures were "invented in 1894." Both statements are painfully in error and doubly so in a Library document pertaining to a subject of such immediate concern to history. The Library has two authentic books on the subject. It has a special obligation to be correct.

● ● ● ● ● ● ● ●

BURTON HOLMES, now 84, the travel lecturer for the last 64 years, is going to take "one last look at Europe" this summer. Mr. Holmes is an institutional classic of the lecture stage from the days when lecture audiences went to hear lectures. Now they go to see "names." About his coming trip he says, "I know I won't like it; Americans have ruined travel." In that he is of course very wrong. The travel which he once so much encouraged has ruined Americans who could have done well to stay home and mind their own business, without importing trouble.

When Mr. Holmes delivered his first

travel lecture he was just twenty and it was in his native Chicago. That was in 1890, a whole five years before the screen was born. Through most of the years since, his audiences have been temperamentally of the sort with which he started—proper ladies of middle and later age given to dark taffetas and black lace fans, seeking no sights and excitement beyond the scope of a carriage ride.

Way back in the days of the "scenics" a lot of travel one-reelers were made under his name. All real proper, too.

● ● ● ● ● ● ● ●

AMONG OTHER THINGS the matter a lot of the customers are sneaking off and ruining their eyes by reading books, particularly pocket books. Walter B. Pitkin, Jr., of Bantam Books in the course of an annual survey of the whole field is out with figures to indicate about 260,000,000 pocket-size books were printed in 1953 by regular publishers—not counting digests and one-shots. Compared with the year before the output of mysteries was down fifteen million copies and "Westerns" were up by the same number. Short stories and science fiction were both up two or three million and the number of titles for the year showed an increase of nearly 17 percent. It is just possible that the relation between the price of admission and the price of the little paperbound book has something to do with it. Also reading is said to be habit forming. Once the habit is formed it is said to be substantially incurable.

● ● ● ● ● ● ● ●

DIRECT MAILERS' DELIGHT—The Post Office has changed its rules so that one may send circular matter, theatre programs and such, without having to use the name or address of the recipient. One merely gives the post office a supply of mailing pieces and pays the postage. Then the carrier service drops one in every mail box in the indicated area, or in every post office box. It is reported that the post office is also authorized to inform the mailer of how many copies will be required for a route, an area or even a city. That sounds handy. It is being used aplenty, as the daily mail of this observer attests. Personally he resents this as another federally empowered invasion of privacy, but he is a member of a decided, so very decided, minority. The method will work.

Traub Seeks Revision of Maryland Censor Laws

BALTIMORE: A change in Maryland's censorship laws has been asked by Sydney R. Traub, chairman of the State Board of Motion Picture Censors. During a broadcast Mr. Traub said the legislature now in session "should commence to spell out in carefully written provisions what is deemed acceptable and what is deemed unacceptable" in the state's censorship statutes, otherwise the U. S. Supreme Court may ultimately knock down other, and possibly all, undefined categories in our statutes." Mr. Traub charged a bill introduced in the state legislature to provide the censors with only two grounds for rejecting films—obscenity and indecency—"would open the way for 'fly-by-night' operators to exhibit films with narcotics and criminal techniques for their themes." The statute now provides that the board must disapprove those pictures that are "sacrilegious, obscene, indecent, inhuman or immoral, or such as tend to debase or corrupt morals or incite to crime."

Will Explore Need for Oklahoma Censor Unit

OKLAHOMA CITY: A state legislative council committee here has voted to investigate the need of a state film censorship board. The committee on public health and welfare will have a sub-committee study censorship laws of New York, Ohio and Massachusetts to determine if similar laws should be adopted in Oklahoma.

Morris Loewenstein, president of the Theatre Owners of Oklahoma, Inc., said, "In view of recent court decision on city and state censorship whereby local censors' positions have been made somewhat impotent, it seems impractical to bring this problem to a state level here."

"We feel that a uniform national format, such as the MPAA Code, will prove more effective than any unrelated group of control efforts which can only cause confusion and be the cause for imposing differing restrictions that would keep one section from seeing the same films showing elsewhere."

Branson Heads All of RKO Foreign Operations

Walter E. Branson has been named general manager of all foreign operations for RKO Radio Pictures, J. R. Grainger, president, announced Wednesday. Mr. Branson has been temporary manager since the resignation three weeks ago of Alfred Crown. He became western division sales manager in 1941 and in 1952 assistant general sales manager.

Award to Golden

WASHINGTON: Commerce Department film chief Nathan D. Golden received the Department's Silver Medal meritorious service award Tuesday. The award was presented by Commerce Secretary Weeks to Mr. Golden in recognition of his "outstanding accomplishment and service in the promotion of foreign and domestic trade for the film, photographic and allied industries."

Takes Bid of MPA to Talk Arbitration

The Independent Theatre Owners Association of New York has voted to accept the invitation of the Motion Picture Association of America for a conference to discuss the establishment of an industry arbitration system.

The invitation was sent out last Thursday by Eric Johnston, MPAA president, to the six major exhibitor associations including Theatre Owners of America, Allied States Association, Metropolitan Motion Picture Theatres Association and Southern California Theatres Association.

While TOA still had not accepted the invitation at midweek, it was a foregone conclusion that it will do so inasmuch as TOA instigated the move for resumption of the negotiations. The Metropolitan Motion Picture Theatres Association will be represented at the conferences only by "observers," since its constitution prevents it from dealing with trade practices. Trade feeling is that Allied will not participate, but the matter will probably be discussed at the association's board meeting in New York February 25-26.

Mr. Johnston's invitation specifically pointed out that arbitration of film rentals would not be up for discussion at the coming sessions, a point which Allied has heretofore always demanded. Said Mr. Johnston: "To avoid misunderstanding, the distributors have asked me to make it clear that they will not be able to agree to arbitrate film rentals and that therefore they do not consider this subject open for discussion."

The MPAA head said also that the distributors did not consider themselves "bound by the drafts submitted in 1952" and that the present conferences should "start from scratch." "It is hoped," he concluded, "that some simple, effective and inexpensive machinery for arbitration can be set up which will commend itself to the exhibitors and distributors and can be approved by the Department of Justice."

Exhibitor in Indiana Files Trust Action

CHICAGO: Attorneys Sheldon Collen and Seymour Simon filed a suit here last week on behalf of Louis Philon and the Liberty theatre, Michigan City, Ind., against Loew's, Inc.; Indiana-Illinois Theatres, Inc., and Indiana-Illinois executives Alex Manta and Jack Rose asking for an injunction to prevent the defendants from continuing an alleged conspiracy to monopolize first-run pictures in Michigan City. The suit, filed in U. S. District Court, further alleges a history of past efforts on the part of Indiana-Illinois to take pictures away from the Liberty, including bidding so high for the pictures in their Tivoli and Lido theatres that losses on the engagements were a foregone conclusion.

GOLDENSON FINDS STUDIOS STARTED ON "RENAISSANCE"

There is a tremendous wave of enthusiasm at the Hollywood studios and with such enthusiasm, the industry "can't help but go forward." Such were the findings of Leonard Goldenson, president of American Broadcasting-Paramount Theatres, when interviewed in New York this week on his return from a two-and-a-half week visit to the coast. Sitting in with Mr. Goldenson at the press conference was John Balaban, president of Balaban and Katz, an AB-PT affiliate, who accompanied Mr. Goldenson.

An increase in the number of "quality" pictures and a general renaissance in the motion picture industry was predicted by the AB-PT president. He said he still feels there is a "need for more product today," but "there are enough signs that the decline in the number of quality pictures is leveling off and on the way up. He also expressed his sentiments dealing with low budget pictures, stressing that there is a market which needs them today.

Mr. Balaban joined with Mr. Goldenson in pointing out that all the studios were enveloped in programs to develop new talent, stars, directors, writers and others. Mr. Balaban told how warmly he, Mr. Goldenson and R. J. O'Donnell, vice-president of Texas Interstate Circuit, another AB-PT affiliate, were welcomed at the studios. He said one of the reasons for such a reception was that since divorcement the studios are not as aware as formerly of exhibition's needs and they welcome the information that exhibition can give them.

The Balaban and Katz president said the visiting delegation relayed the experience of AB-PT theatres in regard to home television competition, which, Mr. Balaban said, has declined as a competitive factor over a two-year period.

While acknowledging that AB-PT has no plans to engage in film production, Mr. Goldenson said exhibition still should consider production on its own and keep alert to the product situation. He said he intends to make a number of Hollywood visits during the year, possibly every four or five months, to keep abreast of the developments. Stereophonic sound he described as an "added value" and estimated the number of Cinema-Scope installations by AB-PT between 250 and 300.

Later Mr. Goldenson and Mr. Balaban revealed that while on the coast they had suggested a plan to develop young screen talent by placing them on selected television shows. The plan would be to utilize young actors and actresses, whom the studios select as promising stars, in the shows of the American Broadcasting Company, a division of AB-PT. By spotlighting these performers, Mr. Goldenson said, the public can become familiar with their faces and names, and respond accordingly. He reported that Robert Weitman, AB-PT vice-president, and Earl Hudson, AB-PT vice-president on the west coast, are currently working on this plan as well as the projected "Hollywood Parade," an ABC-TV show designed to promote the motion picture industry on a nationwide basis.

Mr. Goldenson's opinion that the product situation is easing up a bit was echoed this week in the latest bulletin of the Iowa, Nebraska, Mid-Central Allied. Easing of the shortage was credited in part to the "protests" of exhibition and possible production plans by exhibition. "Extended playing time for some of the bigger pictures has helped to alleviate this situation too," Charles Jones, secretary, stated, adding, however, that "pictures are not too plentiful."

Small Signs With UA For 12 Films in 1955

Independent producer Edward Small and United Artists have concluded a new production-distribution agreement under which Mr. Small's organization will deliver 12 motion pictures to the releasing company during 1955, it was announced this week by Arthur B. Krim, president of United Artists.

In making his announcement, Mr. Krim said: "With our product schedule for 1954 set at not less than 48 releases, we are now building our 1955 program. The agreement with Eddie Small assuring us of one of his productions a month during 1955, combined with other important distribution agreements, should provide further encouragement to exhibitors who may have had fears about a so-called shortage of product."

The 12 new films include a minimum of two to be turned out by the writing-produc-

ing-directing team of Clarence Greene and Russell Rouse, whose "Wicked Woman" currently is in release, and at least one from Arthur Gardner and Jules V. Levy, the producers of "Vice Squad."

St. Cloud Amusement Sells Jersey Houses to Brandt

Eighteen New Jersey houses were acquired last week by New York circuit owner Harry Brandt from the St. Cloud Amusement Company, of Washington, New Jersey. Principals in the latter are Harvey Newins, Irving Wormser, and Warner Mandell. Frank Fowler will continue as general manager of the theatres, which are in Belvidere, Blairstown, Clinton, Flemington, Franklin, Frenchtown, Hackettstown, High Bridge, Lambertville, Newton, Sparta, Sussex, and Washington. Mr. Brandt declared he would immediately put stereophonic sound into six.



MAMMOTH SIX-STATE SATURATION HURLS ALLIED ARTISTS' "RIOT" ACROSS NEW ENGLAND FEB. 25TH!

MASSACHUSETTS		SPRINGFIELDPARAMOUNT	CONNECTICUT	MONTPELIERMOONLIGHT
BOSTONPARAMOUNT	NEW BEDFORDOLYMPIA	NEW HAVENPARAMOUNT	RUTLANDGRAND	ST. ALBANSSTUDIO
and FENWAY	LOWELLSTRAND	BRIDGEPORTWARNER		NEW HAMPSHIRE
WORCESTERCAPITOL	HAVERHILLCOLONIAL	and MERRITT		MANCHESTERSTRAND
LAWRENCEBROADWAY	FITCHBURGFITCHBURG	HARTFORDALLYN		CONCORDCONCORD
PITTSFIELDSTATE	SOUTHBRIDGESTRAND	WATERBURYSTATE		NASHUASTATE
BROCKTONBROCKTON		NEW BRITAINEMBASSY		BERLINBERLIN
GLOUCESTERNO. SHORE	RHODE ISLAND	STAMFORDPALACE		DOVERUPTOWN
NO. ADAMSMOHAWK	PROVIDENCESTRAND	BRISTOLCAMEO		ROCHESTERSCENIC
PLYMOUTHOLD COLONY	NEWPORTSTRAND	MERIDENCAPITOL		CLAREMONTMAGNET
MILFORDSTATE	WOONSOCKETPARK	SO. NORWALKPALACE		KEENESCENIC
TAUNTONSTRAND	WESTERLYUNITED	NEW LONDONCAPITOL		EXETERIOKA
GREENFIELDLAWLER	BRISTOLPASTIME	DANBURYPALACE		JAFFREYPARK
LEOMINSTERPLYMOUTH	WARRENLYRIC	TORRINGTONWARNER		PETERBOROUGH .. COMMUNITY
NEWBURYPORTSTRAND	MAINE	NORWICHPALACE		
ATHOLYORK	PORTLANDEMPIRE	WILLIMANTICGEM		
MARLBOROMARLBORO	WATERVILLEHAINES	ROCKVILLEPALACE		
CLINTONSTRAND	AUBURNAUBURN	PUTNAMBRADLEY		
WEBSTERSTATE	BRUNSWICKCUMBERLAND	DANIELSONORPHEUM		
MIDDLEBOROMIDDLEBORO	BATHUPTOWN	SO. MANCHESTERSTATE		
WHITINSVILLEPROSPECT	ROCKLANDSTRAND	SAYBROOKSAYBROOK		
HUDSONHUDSON	CARIBOUPOWERS	MADISONMADISON		
MILLBURYELMS	HOULTONTEMPLE	VERMONT		
WESTBOROSTRAND	PRESQUE ISLEBRADEN	BURLINGTONSTATE		
ORANGEORANGE	FT. FAIRFIELDPARAMOUNT	BRATTLEBOROPARAMOUNT		
FALMOUTHELIZABETH	LIVERMORE FLS.DREAMLAND	BARREMAGNET		
BUZZARDS BAYBAY	VAN BURENMARILYN	ST. JOHNSBURYSTAR		
HYANISCENTER	NORWAYREX	BELLOWS FALLSOPERA		

Backed by a Gigantic
TERRY TURNER
TV and RADIO CAMPAIGN!
(Including The Yankee Network)



Terrific "RIOT" Reviews in Look, Cosmopolitan,



NEW ENGLAND!

Walter Wanger's

RIOT IN CELL BLOCK 11

An ALLIED ARTISTS Picture
with NEVILLE BRAND • Emile Meyer
Frank Faylen • Leo Gordon • Robert Osterloh and Cast of Thousands

DIRECTED BY DON SIEGEL • WRITTEN BY RICHARD COLLINS • MUSIC BY HERSCHEL GILBERT

Time and Newsweek WALLOP 30 MILLION Readers!

ACADEMY LISTS 1953 NOMINEES

"Eternity" Scores Heavily with Thirteen Mentions for Awards Election

HOLLYWOOD: Nominations for the Academy of Arts and Sciences "Awards of Merit" for the past film year were announced here Monday night. The Awards ceremonies at which the winners of the 1953 "Oscars" will be disclosed will be held here on March 25. The proceedings will be telecast and broadcast nationally.

Columbia's "From Here to Eternity" led in the nominations for the 26th annual awards with mentions in 13 different categories. It was followed by Paramount's "Roman Holiday" with 10, and by MGM's "Lili" and Paramount's "Shane" with six each.

Following are the nominations in each category:

Best Motion Picture: "From Here to Eternity," Columbia, Buddy Adler, producer; "Julius Caesar," MGM, John Housman; "The Robe," 20th Century Fox, Frank Ross; "Roman Holiday," Paramount, William Wyler; "Shane," Paramount, George Stevens.

Best Actress: Leslie Caron, for "Lili," MGM, Ava Gardner, for "Mogambo," MGM; Audrey Hepburn, for "Roman Holiday," Paramount; Deborah Kerr, for "From Here to Eternity," Columbia; Maggie McNamara, for "The Moon Is Blue," Preminger-Herbert Prod.

Best Supporting Actress: Grace Kelly, for "Mogambo," MGM; Geraldine Page, for "Hondo," Wayne-Fellows Prod.; Marjorie Rambeau, for "Torch Song," MGM; Donna Reed, for "From Here to Eternity," Columbia; Thelma Ritter, for "Pickup on South Street," 20th Century-Fox.

Best Actor: Marlon Brando, for "Julius Caesar," MGM; Richard Burton, for "The Robe," 20th Century-Fox; Montgomery Clift, for "From Here to Eternity," Columbia; William Holden, for "Stalag 17," Paramount; Burt Lancaster, for "From Here to Eternity," Columbia.

Best Supporting Actor: Eddie Albert, for "Roman Holiday," Paramount; Brandon de Wilde, for "Shane," Paramount; Jack Palance, for "Shane," Paramount; Frank Sinatra, for "From Here to Eternity," Columbia; Robert Strauss, for "Stalag 17," Paramount.

Best Director: Fred Zinnemann, for "From Here to Eternity," Columbia; Charles Walters, for "Lili," MGM; William Wyler, for "Roman Holiday," Paramount; George Stevens, for "Shane," Paramount; Billy Wilder, for "Stalag 17," Paramount.

For Best Cinematography, Black-White: Hal Mohr, "Four Poster"; Burnett Guffey, "Eternity"; Joseph Ruttenberg, "Caesar"; Joseph C. Brun, "Martin Luther"; Frank P. Planer and Henry Alekan, "Roman Holiday."

Best Cinematography, Color: George Folsey, "All the Brothers Were Valiant"; Edward Cronjager, "Beneath the 12-Mile Reef"; Robert Planck, "Lili"; Leon Shamroy, "Robe"; Loyal Griggs, "Shane."

Best Story: Beirne Lay, Jr., "Above and Beyond"; Alec Coppel, "Captain's Paradise"; Louis L'Amour, "Hondo"; Ray Ashley, Morris Engel, Ruth Orkin, "Little Fugitive"; Ian McLellan Hunter, "Roman Holiday."

Best Screenplay: Eric Ambler, "Cruel Sea"; Daniel Taradash, "Eternity"; Helen Deutsch, "Lili"; Ian McLellan Hunter, John Dighton, "Roman Holiday"; A. B. Guthrie, Jr., "Shane."

Best Story and Screenplay: Betty Comden, Adolph Green, "Band Wagon"; Richard Murphy, "Desert Rats"; Sam Rolfe, Harold Jack Bloom, "Naked Spur"; Millard Kaufman, "Take the High Ground"; Charles Brackett, Walter Reisch, Richard Breen, "Titanic."

Best Art Direction Black-White: Cedric Gibbons, Edward Carfagno, "Julius Caesar" (Set Decoration: Edwin B. Willis, Hugh Hunt); Fritz Maurischat, Paul Markwitz, "Martin Luther" (Set Decoration: none); Lyle Wheeler, Leland Fuller, "President's Lady" (Set Decoration: Paul S. Fox); Hal Pereira, Walter Tyler, "Roman Holiday" (Set Decoration: none); Lyle Wheeler, Maurice Ransford, "Titanic" (Set Decoration: Stuart Reiss).

Art Direction Color: Alfred Junge, Hans Peters, "Knights of the Round Table" (Set Decoration: John Jarvis); Cedric Gibbons, Paul Grosse, "Lili" (Set Decoration: Edwin B. Willis, Arthur Krams); Lyle Wheeler, George W. Davis, "Robe" (Set Decoration: Walter H. Scott, Paul S. Fox); Cedric Gibbons, Preston Ames, Edward Carfagno, Gabriel Scognamiglio, "Story of Three Loves" (Set Decoration: Edwin B. Willis, Keough Gleason, Arthur Krams, Jack D. Moore); Cedric Gibbons, Urie McCleary, "Young Bess" (Set Decoration: Edwin B. Willis, Jack D. Moore).

Costume Design Black-White: Walter Plunkett, "Actress"; Helen Rose, Herschel McCoy, "Dream Wife"; Jean Louis, "Eternity"; Charles Le Maire, Renie, "President's Lady"; Edith Head, "Roman Holiday."

Costume Design Color: Mary Ann Nyberg, "Band Wagon"; Irene Sharaff, "Call Me Madam"; Charles Le Maire, Traviola, "How To Marry A Millionaire"; Charles Le Maire, Emile Santiago, "Robe"; Walter Plunkett, "Young Bess."

Achievement in Documentary Production: "Conquest of Everest," Countryman Films, Ltd., and Group 3 Ltd.; "Living Desert," Disney; "Queen is Crowned," Rank.

Documentary Shorts: "Alaskan Eskimo," Disney; "Living City," Encyclopedia Britannica Films; "Operation Blue Jay," U. S. Army Signal Corps; "Word," 20th-Fox.

Film Editing: Irving Warburton, "Crazy Legs"; William Lyon, "Eternity"; Otto Ludwig, "Moon is Blue"; Robert Swink, "Roman Holiday"; Everett Douglas, "War of Worlds."

Best Scoring of Musical: Adolph Deutsch, "Band Wagon"; Ray Heindorf, "Calamity Jane"; Alfred Newman, "Call Me Madam"; Frederick Hollander, Morris Stoloff, "5,000 Fingers of Dr. T"; Andre Previn, Saul Chaplin, "Kiss Me Kate."

Best Score, Drama or Comedy: Hugo Friedhofer, "Above and Beyond"; Morris Stoloff, George Duning, "Eternity"; Miklos Rozsa, "Caesar"; Bronislaw Kaper, "Lili"; Louis Forbes, "This is Cinerama."

Best Song: "Moon is Blue" from "Moon is Blue"; "My Flaming Heart" from "Small Town Girl"; "Sadie Thompson's Song" from "Miss Sadie Thompson"; "Secret Love" from "Calamity Jane"; "That's Amore" from "Caddy."

Cartoons: "Christopher Crumpet," UPA;

"From A to Z-Z-Z," Warner; Plunk and Boom," Disney.

Shorts, One-Reel: "Christ Among the Primitives," I. F. E. Releasing Corp.; "Herring Hunt," National Film Board, Canada; "Joy of Living," Fox; "Merry Wives of Windsor," MGM; "Wee Water Wonders," Paramount.

Two-Reel: "Bear Country," Disney; "Ben and Me," Disney; "Return to Glennascaul," Dublin Gate Theatre; "Vesuvius Express," Fox; "Winter Paradise," Warner.

Best Achievement by Sound Department: "Calamity Jane," Warner; "Eternity," Columbia; "Knights of the Round Table," MGM; "Mississippi Gambler," U-I; "War of Worlds," Paramount.

Fox to Offer 12 Features In 5 Months

Twentieth Century-Fox will release 12 feature films, six in CinemaScope and six standard, all but one of which will be in color, between February and June, the company announced in New York Tuesday. Nine CinemaScope short subjects also will be released in the five-month period between February and August.

The February releases are "Hell and High Water," in CinemaScope and color by Technicolor-De Luxe, starring Richard Widmark and Bella Darvi, and "Miss Robin Crusoe," Pathecolor, with Amanda Blake and George Nader. March releases are "Night People," in CinemaScope and Technicolor-De Luxe, starring Gregory Peck, Broderick Crawford and Rita Gam; "New Faces," in CinemaScope and Eastman color, starring Ronny Graham and Eartha Kitt, and "Racing Blood," in color, with Bill Williams and Jean Porter.

Productions to be released in April include "Prince Valiant," in CinemaScope and Technicolor-De Luxe, starring James Mason, Robert Wagner and Janet Leigh; "The Kid from Outer Space," starring George Winslow and Charles Coburn, and "The Seige at Red River," Technicolor, starring Van Johnson and Joanne Dru. The May schedule includes "River of No Return," in CinemaScope and Technicolor, starring Robert Mitchum and Marilyn Monroe, and "Gorilla at Large," Technicolor and 2-D and 3-D, starring Cameron Mitchell, Anne Bancroft and Lee J. Cobb.

The June releases are "Three Coins in the Fountain," in CinemaScope and Technicolor, starring Clifton Webb, Dorothy McGuire, Jean Peters and Louis Jordan, and "Princess of the Nile," Technicolor, starring Jeffrey Hunter, Debra Paget and Michael Rennie.

Shorts in CinemaScope to be released in the period include "Polovetzian Dances from Prince Igor" by A. Borodin, "Tournament of Roses," "The New Venezuela," "Haydn's Farewell Symphony," "A Day on a Jet Aircraft Carrier," "Multiple Piano Concerto," "Stunt Pilot," "Stephen Foster Medley" and "Valley of the Nile." The musical shorts feature 20th-Fox Symphony orchestra.

Paramount Sets 3-Reel Featurettes

A. W. Schwalberg, president of Paramount Film Distributing Corporation, last week announced 11 pictures for Paramount release February through April. These include six three-reel featurettes in a specially-produced series titled "Calling Scotland Yard," with Paul Douglas starring in each.

The other five, all of which are in color by Technicolor are:

February: "Jivaro," starring Fernando Lamas, Rhonda Fleming and Brian Keith, and "Money from Home," in 3-D and 2-D, starring Dean Martin and Jerry Lewis.

March and April: "Red Garters," starring Rosemary Clooney, Jack Carson, Guy Mitchell, Pat Crowley and Joanne Gilbert; "The Naked Jungle," starring Eleanor Parker and Charlton Heston, and "Casanova's Big Night," Paramount's big Easter release starring Bob Hope, Joan Fontaine, Audrey Dalton and Basil Rathbone.

The "Calling Scotland Yard" six also will be released during March and April. These are mystery-adventure stories.

With Paul Douglas cast as the storyteller, each subject in the series tells a separate and distinct tale of mystery and adventure. The titles are: "Javanese Dagger," "Falstaff's Fur Coat," "The Missing Passenger," "The Final Twist," "The Sable Scarf" and "The Wedding Gift."

"With features becoming bigger and, naturally, longer, these subjects were ideally designed to round out a program, not only in single feature territories but, more importantly, in double feature territories," Mr. Schwalberg said.

He indicated that the three-reel feature film would become a standard in Paramount distribution if exhibition's reception of the forthcoming six justifies their regular inclusion with full-length features on release schedules.

Coast Communion Breakfast Attended by 2,000 Persons

Some 2,000 persons of the Hollywood territory motion picture industry attended the third annual Motion Picture Communion Breakfast February 14. It was at the Palladium, and followed mass at the Blessed Sacrament Church. James Francis Cardinal McIntyre was the principal speaker. The breakfast was one of several held at this time of year for motion picture workers of this country and Canada.

Gene Lockhart served as the master of ceremonies and on the program were Jeanne Crain, Ann Blyth, Ray Bolger, Dennis Day and the House Party Quartette. Guests of honor included Irene Dunne, Loretta Young, Joseph J. Breen, Frank Fay, George A. Smith who was general chairman, and Chief of Police W. H. Parker of Los Angeles.

Reade Drops "Mixers" for Stereophonic Equipment

Walter Reade, president of Theatre Owners of America, head of the circuit bearing his name and the man whose "mixer" to convert stereophonic sound to conventional sound brought the sound-with-CinemaScope controversy out into the open, has installed full stereophonic equipment in three of his theatres, in Morristown, N. J., Perth Amboy, N. J., and Kingston, N. Y. The three originally were equipped with "mixers." Meanwhile, from Toronto comes the report that Famous Players Canadian is installing full CinemaScope equipment in its units at the rate of one a week. The latest house is the 955-seat Paramount at Peterborough, Ontario. Loew's, with installations in Toronto and London, Ont., is the only other Canadian circuit with CinemaScope equipment.

Allied Files With U.S. on Fox Sound

WASHINGTON: Allied States Association late last week formally filed its complaints against 20th Century-Fox's stereophonic sound policies with the Justice Department.

The complaints were sent to Attorney General Brownell last Friday by Abram F. Myers, Allied's general counsel. Both Allied's drive-in convention and Allied's board approved resolutions attacking the 20th-Fox insistence that CinemaScope showings be restricted to theatres with stereophonic sound equipment. While the resolutions were confined to the drive-in field, the complaint filed with the Justice Department commented on the situation in indoor theatres as well.

Mr. Myers refused to reveal details of his covering letter. He said he had no plans for sending copies of the complaint to key members of Congress but that he would be "very much surprised if some of the drive-in owners didn't call it to the attention of their Congressmen."

Referring to the stock purchase plan, now under consideration by Allied, Mr. Myers corrected a report printed last week that Allied members already own \$40,000 worth of stock in major companies. Contrary to that report, Allied members already own 40,000 shares of stock in various majors, indicating a far greater ownership than the earlier figure. Allied membership currently is being surveyed by questionnaire on its attitude toward stock purchase, a plan put forward at the national convention in Boston last year as one means of alleviating the product shortage.

Stengel Heads Crescent

NASHVILLE: Kermit C. Stengel, executive vice-president since the death of Tony Sudekum and with the company since 1934, has been elected president of Crescent Amusement Company, succeeding the late R. E. Baulch.

RKO Holders To Vote on Hughes Offer

ATLANTA: The board of directors of RKO Pictures, meeting here last week, voted to accept the offer of Howard Hughes to buy the assets of the company for \$23,489,478, or exactly \$6 a share, and called a special meeting of stockholders for March 18 in Dover, Delaware, to vote on the proposal.

At the meeting here the board membership was increased from five to seven by amending the company's by-laws, and directors A. D. Simpson and J. Miller Walker resigned. Elected to replace them and to fill the two new seats were E. L. Walton, RKO Radio executive vice-president; William H. Clark, treasurer; Garrett Van Wagner, comptroller, and Charles Boasberg, domestic sales manager.

The resignations of Mr. Simpson and Mr. Walker, according to a company statement, were submitted so that "a full study of the proposal could be made by the new directors" who were not defendants in minority stockholders' litigation aimed at Mr. Hughes' stewardship of the company. The length of service of the new directors depends on Mr. Hughes' plans following stockholders' action.

If the proposal goes through, it was pointed out, RKO Pictures would become a company completely owned by Mr. Hughes, the directors and officers appointed by him, with RKO Radio Pictures remaining the operating production-distribution arm of the company.

The board meeting was held here due to the illness of Mr. Walker, who is in Atlanta convalescing from virus pneumonia. Mr. Hughes and Noah Dietrich, a director, did not attend, while James R. Grainger, RKO president, declined to participate on the vote on the Hughes proposal.

Coast Theatre Owners Get Congressman's Support

Congressman Clyde Doyle, Democrat, Cal., has endorsed the Southern California Theatre Owners Association drive to banish taxes on admissions of 85 cents and under. The organization's efforts, aimed at alleviating the burden of smaller theatres, is apart from and not endorsed by the national tax repeal campaign committee of the Council of Motion Picture Organizations.

Columbia's "Jesse James" Opening in 500 Houses

A big saturation booking is being given Columbia's "Jesse James versus the Daltons" in more than 500 theatres in four exchange areas. Two hundred of these houses are in the Charlotte territory. Others are in the areas served by the Oklahoma City, Kansas City, and St. Louis branches. The houses range from first run to the smallest in the smallest towns.

BRITISH STUDY SKOURAS PLAN

CEA Sifts Information on Stereophonic Sound; to Prepare Full Report

by PETER BURNUP

LONDON: As anticipated, the disclosures and declarations made at last week's meeting of Spyros P. Skouras with exhibitors came in for an exhaustive examination at the subsequent meeting of the CEA's executive group.

The latter occasion occurred in private but it was learned later that protests and allegations against 20th-Fox's policy were made in even more forthright fashion than at the open meeting. The more indignant and hot-headed among the protestants pressed for immediate action against 20th-Fox with talk of a boycott of the company's product being organized.

To Collect Its Thoughts

The canny officers of the Association had their way, however. The executive ultimately agreed that the better course would be to sift all the information now available to it and collect its thoughts. In due course the officers will prepare a detailed report on the CinemaScope position to date for presentation at next month's general council session.

CEA's secretary, Walter Fuller, has made formal enquiry of other American distributors in regard to their stereophonic sound intentions but so far has received no reply. Mr. Fuller also maintains this contact with unnamed sources in the U. S. He envisages apparently a close liaison between independent exhibitor on the respective sides of the Atlantic.

Mr. Skouras was manifestly surprised at the strength and, at times, bitterness of the protests by exhibitors. In his opening remarks, he had declared that the whole industry's prosperity was conditioned by the prosperity of the small exhibitor and had promised if the small men were not given acceptable stereophonic sound credit terms by equipment makers he (Mr. Skouras) would do his utmost to secure better terms. Those assurances clearly did not impress the meeting.

Called "Monopolistic Proposal"

Yorkshire's John X. Prendergast, for example, forthwith accused Mr. Skouras of seeking to impose upon the industry "the most devastating monopolistic proposal ever." Mr. Prendergast declared also that Mr. Skouras "had sold us down the river to the electrical industry"; threatened moreover that exhibitors would be driven to take the matter to "higher authority"—a reference to the Government's Monopolies Commission, now in session.

That Mr. Prendergast's speech precisely

reflected the sense of the meeting was made abundantly clear in the enthusiastic cheers which greeted it. It was unfortunate, too, for the 20th-Fox arguments that Mr. Skouras had had to confess to the meeting that the Rank Organization had decided against further installations of stereophonic sound on the ground that the public didn't want it.

The only concessions Mr. Skouras made to his audience at the meeting were:

1. That for subsequent run houses he would agree to either the Stableford or Harkness screens being used;
2. For independent exhibitors unable to pay for the full equipment he would endeavour to arrange "some form of credit terms."

Cost Chief Complaint

Back of all the sound and fury, CEA's anti-Skouras attitude appears now to crystallise under two main heads: firstly, the cost and credit terms insisted on by the equipment-makers; secondly, the effect the 20th-Fox proposals might have on subsequent run houses generally.

Many exhibitors and, among them, a number operating large-scale theatres, claim that in their present financial position they cannot afford stereophonic sound in any event. But it has become known here that in France, for example, CinemaScope equipment is available at prices no higher than 60 per cent of those obtaining in this country. Moreover, news is to hand of a lens manufacturer in Eindhoven, Holland, prepared to sell anamorphic lenses at as low a price as £150 against the current £650 prevailing here.

Apart from their admittedly difficult fiscal position arising out of the high entertainment tax, apart also from the equipment maker position, men operating subsequent run houses see themselves in a further difficulty. They claim that up to 90 per cent of the national box office aggregate derives from their houses. But as things are now, with extended runs accorded all CinemaScope product, they see themselves put out of business by first run houses.

Cite "Robe" Examples

Examples are cited of runs of "The Robe" drawing paid admissions in excess of a city's entire population. The point was epitomised in a comment at the Skouras meeting from CEA's highly respected treasurer, E. J. Hinge. "Do I plonk down my money and put in CinemaScope and run 'The Robe' for what there is left," asked Mr. Hinge, "or do I continue with Roy Rogers and reissues?"

All comment on the present position and future developments is refused at the Rank Organization. John Davis, the Organization's managing director, was present at the

Skouras meeting but made no contribution to the debate. The Rank combined Gaumont-Odeon circuit has been over the years the traditional outlet for 20th-Fox product. When Mr. Skouras made his revelation he added that he had told Mr. Rank that without stereophony he could have no more 20th-Fox films.

Meanwhile, it is regarded as not without significance that as from February 26 the Carlton theatre, Haymarket, hitherto operated by Paramount, will be leased to 20th-Fox. CinemaScope equipment including the Miracle Mirror Screen and full stereophonic sound is being installed by Western Electric. This includes 26 surround speakers. It is understood that the theatre will reopen with the CinemaScope picture of the Queen's Pacific tour which has been made in some conditions of secrecy by a 20th-Fox crew.

CinemaScope in 22 Houses

A check-up on equipment makers shows that to date only 22 theatres have so far been equipped here for full CinemaScope. It is claimed that around 75 will be so equipped by April. The forward position is by no means clear although it is regarded as certain that a great deal of clarification will occur when Skouras returns here from Athens in about two weeks.

▽

The president of the Board of Trade has formally announced that the Quota will remain at 30 per cent for first features and 25 per cent for supporting programmes for the year beginning October 1, 1954.

▽

The Cinematograph Trade Benevolent Fund celebrated its 30th Anniversary last week. The general scheme for the foundation of the Fund was drawn up February 11, 1924, by a committee consisting of the late J. Brooke Wilkinson, E. W. Pashley Peall and Reginald C. Bromhead, who is now president of the Fund. Today, the Fund spends something like £70,000 a year on pensions, general assistance and the upkeep of two homes.

▽

A new wage agreement between the CEA and the Society of Cinema Managers has been ratified by the respective parties. Retroactive to December 1 and set to operate for 18 months, it provides for a weekly wage increase of 15 shillings for all managers and for adjustment of such payments as laundry allowances and for performances outside the normal opening hours.

Jack Warner Increases Company Stock Holdings

WASHINGTON: Jack L. Warner, vice-president of Warner Brothers, purchased 15,500 shares of the company's common stock in January, increasing his direct holdings to 262,799 shares, the Securities and Exchange Commission reported this week. Albert List, principal stockholder and chairman of the board of RKO Theatres, disposed of 400,000 shares of stock held by him as gifts to members of his family. His personal holdings still exceed 500,000 shares.

BAIT

*for
Business!*

Watch the openings:

CHICAGO: United Artists; **DENVER:** Tabor; **NEW YORK CITY:** Holiday

BAIT starring **CLEO MOORE • HUGO HAAS • JOHN AGAR**

Story and Screenplay by SAMUEL W. TAYLOR • Produced and Directed by HUGO HAAS

FROM *Columbia!*



Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

Arch Oboler is back in town and preparing to produce another picture, his first since "Bwana Devil," the picture that introduced Milton L. Gunzburg's Natural Vision 3-D process as a going force in the film industry and triggered the chain-reaction that became known as the technological revolution. Producer Oboler had ventured to utilize the Natural Vision process and equipment after it had been taken under advisement, tested, speculated upon, debated, weighed, expeted and by-passed by all or nearly all of the major studios and by most if not all of the major independent producers.

Year's Earnings of Pair Were Quite Spectacular

The amount of money paid out by stockholders to major studio managements for the experting and counselling that resulted in all of them sitting still while the great 3-D gravy train chuff-chuffed past them cannot be calculated and maybe were better left unmentioned. The earnings of the venture-some producer and the industrious inventor have been extensively publicized, and are to be publicized again and again as the unended story of 3-D runs on into the to-morrows.

Whatever fortunes these men acquired in a year's time from a standing start may or may not have broken all records in an industry that had a half-century of record-breaking behind it when they came on the scene, but in view of the benefits their exploits precipitated there can be none to say they were too large.

Mr. Oboler's next undertaking is to be a production of the Raoul Faure novel, "Spear in the Sand," which he has owned for a good while now, and which, in fact, he contemplated using instead of "Bwana Devil" for the first 3-D feature. He has been spending his long and profitable production holiday in researching the subject, which required an extended overseas stay, and in conferring with technologists and showmen on the manner of its production.

Has Sought Advice and Counsel from Ryder

He is rapidly rounding out decisions on production policy, means and methods, and is proceeding at the leisurely, sure-footed pace permitted only to producers who, as is the Oboler case this untroubled time, finance their own productions.

Loren Ryder, the distinguished commander-in-chief of technological operations at the Paramount studio, is among the experienced authorities to whom Mr. Oboler

has turned for advice and counsel. The precise nature of the advice and counsel given is for subsequent disclosure.

Marco Wolff, the Fanchon & Marco circuit executive, is among the exhibitors whose guidance is to be reflected in the new Oboler picture. It's the Wolff opinion that 3-D, properly used and exploited, is still in big demand, as demonstrated most spectacularly in the current exhibition earnings of "Hondo."

At this point, and with leave to reconsider, revise and add, the Oboler plans for production of "Spear in the Sand" include 3-D, wide-screen, color, magnetic recording, and something referred to, loosely for the present, as "tall screen." An underwater sequence in 3-D on the wide screen (just how wide is not yet decided) is to be a climactic and possibly precedental feature.

There may be other technological developments between now and the start of shooting that Mr. Oboler will adopt. For this is a venturesome, almost an adventurous, producer. He never was afraid of the untried. His fame in radio rested firmly on his readiness to try out the unknown, the difficult, even the improbable methods and materials of that medium. His fame in this industry, which cannot be overlooked by historians so long as the cinema survives, is conspicuously that of the explorer, the enterpriser and the darer, rather than of the artisan.

Said to Trace Rather to Quality of Product

It has been said widely and often that the tapering-off of 3-D production and exhibition traces rather to the nature of the product offered the public in that medium than to the medium itself. And the Oboler production of "Bwana Devil" is often listed as the least of the 3-D product, quality-wise. But all of that is a matter of opinion. It is a matter of plain fact that the last previous Oboler production made a huge sum of money for everybody who touched it. Surely nobody who was around when that production was making its sluggish way through experimental cameras toward all those spinning turnstiles is going to under-rate for a moment the next Oboler production, whatever it may be.



THREE PICTURES were started, and six others completed, to continue the steady decline in over-all production which set in around holiday time and is expected by the optimistic to be reversed sharply next month.

The standout among the new undertakings is "The Pleasure's All Mine," Techni-

THIS WEEK IN PRODUCTION:

STARTED (3)

COLUMBIA Pleasure's All Mine (CinemaScope; Technicolor)	(CinemaScope; Color)
U.A. Sitting Bull	WARNER Battle Cry (CinemaScope; WarnerColor)

COMPLETED (6)

COLUMBIA Killer Wore a Badge Three Hours to Kill	(CinemaScope; Technicolor) Dawn at Socorro (Technicolor)
MGM Beau Brummell	WARNER Star Is Born (CinemaScope; WarnerColor)
U-I Sign of the Pagan	

SHOOTING (12)

MGM Brigadoon (CinemaScope)	U.A. White Orchid (Cosmos; Eastman Color)
PARAMOUNT Anasco color Brides at Toko-Ri (Eastman color)	Barefoot Confessa (Figaro, Inc.; WarnerColor)
RKO Big Rainbow (Technicolor) 20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)	U-I This Island Earth (Technicolor) Bengal Rifles (Technicolor) Matchmakers
20TH-FOX Matter of Life and Death (Panoramic Prod.)	WARNER Lucky Me (CinemaScope; WarnerColor) Talisman (CinemaScope; WarnerColor)

color, Columbia's first production starring Betty Grable, its first in CinemaScope, and for both of these reasons a most promising project. Marge and Gower Champion are dancing alongside the star who outranked all members of her sex in this publication's annual Money-Making Stars poll for more years than anyone else ever did, and Jack Lemmon, whose first screen performance (in "It Should Happen to You") attracted trade and audience attention, is another principal. Jonie Taps is producing and H. C. Potter is directing.

Warners' started "Battle Cry," a CinemaScope job in WarnerColor, with Raoul Walsh directing Van Heflin, Aldo Ray, James Whitmore, Tab Hunter and others. It's being shot in Puerto Rico.

Exhibitor-producer W. R. Frank launched his long-planned "Sitting Bull" in CinemaScope for United Artists release, with Sid Salkow directing a cast that includes Dale Robertson, J. Carrol Naish, John Littel, Mary Murphy, Bill Hopper, John Hamilton and many others. The picture is being shot in Mexico.

**MAMMOTH
TERRITORIAL
SATURATION
BOOKING...
LAUNCHED
FEB. 14**

600

dates already set for
"EASILY ONE OF
THE BEST OF THE
SCIENCE-FICTION
FILMS PRODUCED
TO DATE!"

—BOXOFFICE

Watch!

N. CAROLINA
S. CAROLINA
GEORGIA
FLORIDA
TENNESSEE
ALABAMA
LOUISIANA
OKLAHOMA
TEXAS
MISSISSIPPI



THE LIMIT

with...

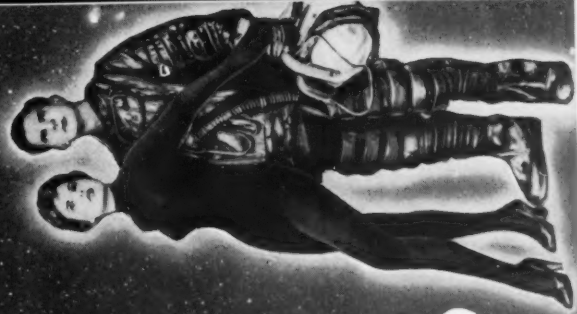
RIDERS TO THE STARS



Starring
**WILLIAM HERBERT RICHARD
LUNDIGAN · MARSHALL · CARLSON**

MARTHA HYER · DAWN ADDAMS

Produced by **Ivan TORS** • Directed by **Richard CARLSON** • Screenplay by **Curt SIODMAK**



The National Spotlight

ALBANY

The acceleration of CinemaScope releases—dramatized by "Knights of the Round Table" competing in its second week at the Palace with "The Command" at the Strand—has increased speculation as to the effect on regular releases. The latter, according to some exhibitors and theatre managers, appear even smaller than they are, after a CinemaScope production. They believe regular patrons take notice of this. . . . "The Captain's Paradise" played to a big three weeks at the Delaware, again demonstrating Alec Guinness' draw at the art house. . . . In from Buffalo were Stanley Kositsky, who manages Albany, too, for United Artists, and Nate Dickman, of Monogram. . . . The four Buffalo area drive-ins of which Dickman is a partner will start the season Apr. 4. . . . The Variety Club had as dinner guests: Allen J. Goodrich, State Tax Commission president; Mortimer M. Kassell, deputy and counsel for the Commission; Senator Fred G. Moritt, of Brooklyn. . . . Timothy Anspach presented Chief Barker Jules Perlmutter with a \$900 check—his commission as auctioneer at a used car sale held for the club's Camp Thacher fund.

ATLANTA

Tony Lam, Lam Amusement Co., Rome, Ga., was in town booking for the circuit. . . . N. E. Savini, Astor's New York special representative, was in at the local office. . . . Betty Landers and Hilda Knight, Monogram, are back after a visit to Daytona Beach, Fla. . . . A. L. Reagan is the new owner of the Center theatre, Knoxville, Tenn. . . . Leonard Burch, manager United World Films, checked in at his office after a business trip to Tennessee. . . . J. E. McLeor, Monogram's Charlotte, N. C., sales representative, is back there after a trip to Atlanta. . . . The Ringo theatre, Ringold, Ga., has closed for the want of business. . . . We had on the row booking: Mr. and Mrs. Geo. Odium, Cleveland drive-in, Cleveland, Tenn.; Mr. and Mrs. John Carter, theatres in Brookhaven, Ga.; L. J. Duncan, Al-Dun Amusement Co., West Point, Ga., and P. L. Taylor, Dixie theatre and editor of the Columbus World, Columbus, Ga.

BALTIMORE

Lauritz Garman, Garman Theatres; C. Elmer Nolte and "Ham" Durkee have returned from Cincinnati and the National Allied Drive-in convention. . . . T. L. Harrison, Jr., manager of the Park and Plaza, Lexington Park, Md., is back at work after a siege of the grippie. . . . Ben Oletsky, Beacon manager, is another back at work and off the sick list. . . . Roy Knight, Stanley Warner sound department assistant, in town checking the local Stanley theatre. . . . Morris Mechanic, New and Centre theatres, back in town after a New York visit. . . . Jack

Sidney, Loew manager, in Florida visiting his sister. . . . Janetta Somerset, one of the Morning Sun film reviewers, back after visiting her folks in England. . . . Fred Schanberger, Keith's theatre, in New York on a booking trip. . . . Bette Prescott is the new aide at the Century. . . . Madge Hoff, Century assistant, is on the sick list. . . . Rodney Collier, Stanley manager, is visiting in Philadelphia.

BOSTON

"The Living Desert," playing first run at the Beacon Hill theatre, broke all existing house records for a first week. . . . "The Best Years of Our Lives" also had a good first week in its come-back presentation at the Astor. . . . Ray Canavan, executive assistant to E. M. Loew at the Loew circuit, will be married in late February to Miss Geraldine Flynn of Revere. After a wedding trip south the couple will reside in Point-of-Pines, Revere. . . . American Theatres Corp. has taken a long lease on a new drive-in now under construction on the Auburn-Oxford, Mass., line. To accommodate 1,000 cars, the theatre is being built under the circuit's specifications. This marks the sixth open air theatre under the ATC banner. . . . Charles Jandeau, projectionist at the Rivoli, Roxbury, is in Boston City Hos-

pital for surgery, while Louis Brown, salesman for National Theatre Supply, is in Veterans Hospital for observation. . . . Sylvia Gilman, ledger clerk at National Screen Service, was married to Harold Nathanson, a packer with the same outfit.

BUFFALO

Constantine J. Basil, president of Basil Theatres circuit; Basil J. Basil, vice-president, and V. Spencer Balser, film buyer and booker, and their wives left Buffalo this week for a two-week vacation in Havana, Cuba and Miami Beach, Florida. . . . Jack Gilmore, former MGM exploitation representative in the Buffalo and Albany areas, writes from West Palm Beach, where he is now wintering, that his real estate business has been a bit quiet. . . . Harold Lee, manager of the Babcock in Bath, N. Y., has been very successful in lining up co-operative ads in his town, in which he has been assisted by John Snyder. . . . Michael DeAngelis, architect, is designing the North Park drive-in in Rochester especially for wide screen and new dimension projection systems. . . . The 12-year-old Variety Club Cerebral Palsy department of the Children's Hospital—the oldest clinic of its kind in the state—has moved from 309 North Street to the Crippled Children's Guild. . . . Walter W. Matchette, 68, a projectionist for 50 years before his retirement in 1951, and a past president of Local 233, Motion Picture Operators Union (AFL), died here. . . . The Murray theatre, closed for several years in Rochester, has resumed operation.

WHEN AND WHERE

March 9-10: Annual convention, Allied Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

March 28-30: Annual convention, Allied Theatre Owners of Gulf States, Edgewater Gulf Hotel, Edgewater Park, Miss.

April 6-8: Annual convention, Allied Independent Theatre Owners of Wisconsin, Hotel Shroeder, Milwaukee.

April 19-21: Spring convention, Allied Theatres of Michigan, Hotel Statler, Detroit.

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

May 4-5: Annual convention, Allied Theatre Owners of Iowa, Nebraska and Mid-Central, Fontanelle Hotel, Omaha.

May 4-5: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Arkansas.

June 15-16: Annual spring meeting, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wawasee, Ind.

CHICAGO

Ray Hemple, long-time employee of National Screen Service here, has been appointed head of the branch's special service department, replacing Bill Harris, who recently resigned to join Filmack. . . . Joe Stern, who operates the Marquette, Highway and Colony with his sons Meyer and Arnold, is vacationing in West Palm Beach, Florida. . . . James Jovan flew to New York to round up some top first runs for his Monroe theatre in the Loop here. . . . Herbert Jaffe, international publicist for 20th Century-Fox, was in Chicago over the weekend to attend his brother's wedding. . . . C. J. Cerny, vice-president in charge of sales for the Dalite Screen Co., returned here after a Hollywood confab with members of the Motion Picture Research Council. . . . Abe Platt and Bob Flannery presided at a kick-off luncheon for the Amusements division of the Chicago Red Cross drive.

CINCINNATI

Something new has been added to the sum total of the local exhibitors' overhead through the passage by city council of a one per cent income tax, effective April 1, to be levied against individual gross incomes and

(Continued on page 28)



A star's best friend...

Pictures take months to make...
may be *unmade* in split seconds.

For the superlative showings of which modern projection equipment is capable depend upon superlative film care.

Film coating, for example, lubrication, and inspection—all require precise knowledge, expert handling. And in cleaning, splicing, and winding, the film must be held "just so" in hands wearing the right type of glove; here, the slightest scratch means trouble.

On subjects such as these—ranging from choice of film to projection and film storage—representatives of the Eastman Technical Service for Motion Picture Film are trained to advise and work with the industry.

To maintain this service, the Eastman Kodak Company has branches at strategic centers... invites inquiry on all phases of film use from all members of the industry. Address: Motion Picture Film Department, **Eastman Kodak Company**, Rochester 4, N. Y. *East Coast Division*, 342 Madison Avenue, New York 17, N. Y. *Midwest Division*, 137 North Wabash Avenue, Chicago 2, Illinois. *West Coast Division*, 6706 Santa Monica Blvd., Hollywood 38, California.

(Continued from page 26)

the net earnings of businesses, designed to take care of a \$6,000,000 deficit in the city's general fund. . . . Services were conducted February 12 for Alonzo Horton, 78, for six years assistant manager of the suburban Twentieth Century theatre, who died at his home following a short illness. . . . The Plymouth theatre, the only house in Plymouth, Ohio, has closed permanently "because of television competition, high taxes and other similar factors," according to the owner, Ed Ramsey, who also operates a drive-in in the vicinity, which will remain in operation. . . . The Crescent theatre, at Minster, Ohio, is also scheduled to close. It has been operated by Frank Foltz. . . . Marc Cummins, Cincinnati drive-in circuit operator, will open an outdoor theatre near Lexington, Ky., in June. . . . William McSpedden, for the past eight years manager of the Palace theatre, Greenville, Ky., has resigned, with future plans unannounced. . . . Edward Wilson, of Springfield, Ohio, has been appointed manager of Chakeres' Fairbanks theatre there, replacing Perry Shinas, who is entering television work in northern Ohio.

CLEVELAND

The 500-seat Tower theatre, formerly the Telenews, built in the early 1940s by Herbert Sheitel and Alfred G. Burger, fades from the scene the end of this month when the property, owned by the May Company, will be converted to commercial use. . . . Earl Seitz, with theatres in Sandusky and Wadsworth, and Mrs. Seitz are Florida vacationing. . . . William Wilson will continue operation of the Cadiz drive-in, Cadiz, Ohio, in place of his brother, Norris, killed this fall while hunting. . . . Florence Friedman, IFE office manager, will be married to Sam Harris on March 7 and Jean Bauer, IFE secretary, this week announced her engagement to Ronald Jurcak. . . . William De Ford, husband of Imperial Pictures inspectress, Katherine, died. . . . J. O. Guthrie is installing complete CinemaScope equipment cluding stereophonic sound in his 300-seat Carolyn theatre, New London (pop. 1,656), allegedly the smallest theatre in the smallest Ohio town to get a complete installation. . . . Van Del drive-in, Delphos, built by Paul Staup, and operated last season by the Schwyn circuit, has been purchased by E. L. Staup, owner of the Capitol theatre, Delphos. . . . Julius Lamm, Colony theatre manager, checks into University Hospital shortly for a second cataract operation.

COLUMBUS

Local friends of Russell A. Bovim and Frank Henson were congratulating the two theatremen on their recent promotions. Bovim, who was manager of Loew's Ohio from 1931 to 1944, has been named Loew's western division manager, succeeding the late Michael J. Cullen. In recent years, Bovim has been Loew's city manager in St. Louis. Henson, former manager of Loew's Broad, succeeds Bovim. Henson has managed Loew's theatre, Akron, Ohio, for the past several years. . . . Herman "Bud" Kissel, former Columbus Citizen theatre editor, has been appointed advertising and promotion director of Metro Motor Sales here. Kissel also maintains a local publicity office. . . . Walter Kessler staged a Disc Jockey Record Rolling Derby in the State House yard for "The Glenn Miller Story."

DENVER

James Ecker, Republic salesman, has been named branch manager of the Salt Lake City branch, where he succeeds Tom McMahon, who had resigned. Warren West, office manager and booker, has been made a salesman for the southern territory, and Frank Carbone returns to the film business in the former West spot. Carbone was formerly a booker at Metro. F. A. Bateman, western division manager, was here when the changes were made. . . . Miss Rose Sanchez, New State cashier, and Lt. Albert Davy of the air force, were married. . . . Lynn Fetz, manager of the Denver Shipping and Inspection Bureau, and Don Spaulding, shipper at Republic, and their wives, vacationed in Florida. . . . Wm. Moore is building a 275-car drive-in at Naturita, Colo., and hopes to open in March. The town has no indoor theatre. . . . Robert Lotito, Denham manager, made the weekly "Gallery of Fame" in the Denver Post for his part in producing a gigantic polio show that netted the drive about \$6,000. . . . Neil Ross, city manager for Fox Inter-Mountain Theatres, Delta, Colo., named man of the year by junior chamber of commerce.

DES MOINES

New salesman at Fox is Paul Back, who replaces Carl Olson, now the manager of United Artists. Back comes here from the Omaha branch. . . . Leon Mendelson, former manager at Warners, is associated with Columbia as a salesman. . . . Gwelda Wax Jones, married Feb. 1, has returned to her desk at Universal after a brief honeymoon. . . . Foster Blake, division manager, and Lester Zucker, district manager, called at the Universal office. . . . Colonel Kirby, Universal publicity man, was in town working on "The Glenn Miller Story." . . . Mr. and Mrs. Harry Dawson of Hawarden, have returned from Hollywood where they appeared on the "This Is Your Life" program featuring Hope Emerson, formerly of Hawarden and a schoolmate of Mrs. Dawson. . . . Three more theatres in the state have been forced to close their doors. They are the Princess at Brighton; the Sutherland at Sutherland, and the Jesup at Jesup. . . . The Princess and Jesup both blamed TV for causing the declining patronage which made them go dark. Don Henry failed to sell the Sutherland at auction and was forced to close pending its sale at a later date. A fourth theatre, the Nashua at Nashua, has threatened to close if business does not improve within 60 days. The owner, Mrs. Opal Canty, in a by-line story appearing in the local paper, told of the plight of her business due to lack of customers and explained she would have to close down if business did not pick up by Apr. 1.

DETROIT

Due to the strong appeal to the school age groups, "Julius Caesar" at the Krim is playing matinees, a temporary policy change. . . . Disney's "Living Desert" holds a third week at the Telenews. . . . Retiring business agent Roger Kennedy will be replaced by Frank Kinsora, president of IATSE Local 199. Gilbert Light, Michigan Theatre projectionist, will succeed Kinsora as president of the local. . . . George Brosch died at 61. He was president of Brobuck, Inc. and had

at one time been owner of Phoenix Productions, both commercial film producers. . . . William Brown, late of the Avenue staff, also passed on recently. . . . Norman Brinkrant, Michigan Theatre Booking Agents Association attorney, has been appointed honorary Austrian counsel for the state. . . . Jack Hurford, formerly at the Fox, was caught in some of Cadillac's 20 below weather. . . . Chas. Deeson is leaving United Artists in Des Moines to return to independent distribution with his father. . . . Paramount's Shirley Hicks has left for the ad business.

HARTFORD

Jean DuBarry, assistant manager at the Stanley Warner Strand, Hartford, has been promoted to manager of the S-W Art, Springfield, Mass. Replacing him in Hartford is William Horgan, formerly on the staff of the Springfield Paramount. . . . James F. McCarthy, Connecticut district manager, Stanley Warner, has been recuperating from surgery. . . . Fred R. Greenway, manager, Loew's Poli Palace, Hartford, has returned to his desk following a lengthy illness. . . . Paul W. Amadeo, general manager, Turnpike Theatre Corp., Newington, Conn., and Mrs. Amadeo are back in Hartford after an extended vacation stay in Miami Beach. . . . Richie Andrusco, star of "Little Fugitive," has returned to New York from Hartford. . . . Atty. Steven E. Perakos of the Perakos Theatre Associates, New Britain, Conn., has been named head of the by-laws committee of the New Britain Lawyers' Club. . . . Joseph A. Riley, assistant manager at the Paramount theatre, Springfield, Mass., was married Feb. 13 to Miss June I. Jasmin of that city.

INDIANAPOLIS

Indianapolis Tent No. 10 of Variety will have a dinner dance at the Marott Hotel Feb. 26 to inaugurate its new officers. . . . Joe Doyle has replaced John L. John as MGM exploitation and field man here. John was transferred to Pittsburgh. . . . J. B. Sconce has reopened the Brownie at Brownsburgh, which had been closed about two years. . . . Charles Stanley, operator of the Hamilton, presented orchids to all feminine patrons over 12 as valentine greetings. . . . Carl Niesse is reseating the Vogue, northside neighborhood house. . . . Greater Indianapolis is experimenting with "Money from Home" in 2-D in a moveover at Keith's after playing it 3-D at the Indiana last week. . . . F. O. Hilligoss, Terre Haute drive-in operator, is bidding for the lease on the Coliseum at the state fair grounds. . . . The Allied Theatre Owners of Indiana will hold their next board meeting at noon March 2 in the Hotel Lincoln here.

JACKSONVILLE

Bob Capps, Metro office manager, reported day and date first-run openings for "The Long, Long Trailer" in Jacksonville, Miami, Tampa and St. Petersburg. . . . Columbia's branch manager, Paul Hargette, and Bob Ingram, of the Atlanta office, left for Tampa and St. Petersburg. . . . Oscar Morgan, head of Paramount's short subjects in the New York home office, was here with Ed Chumley, branch manager. . . . The

(Continued on page 30)

Another forward step . . .

In keeping with the increasing importance of refreshment sales at both indoor and drive-in theatres, the HERALD has developed an every-week-in-the-year plan to stimulate *better refreshment merchandising*.

Q As an expansion of service to theatre owners—and to the men responsible for building business at the theatres, the managers—this further step forward commences in the March 6th issue of the HERALD and will continue every week.

Q In the position immediately following the Managers' Round Table department—"in the heart of the Herald"—there will be a weekly report on "Better Refreshment Merchandising".

Q On the second week of each month it will be a complete department with additional, unique functions. An extra edition of the full department will be featured in the annual Market GUIDE issue of *Better Theatres* (March 27th).

Q Thus, alert theatre men will be kept abreast of *better refreshment merchandising* developments 53 times in the year!

The theatre vending news department was originated by the HERALD in 1930. It was expanded in 1941, and again in 1947 when it became known as "Theatre Sales." It now moves into a considerably broadened program of progress.

To the 5,734 enrolled members of the Managers' Round Table . . .

An advance outline of the BRM plan for interchange of business-building ideas has been mailed to you. If the first special bulletin has not reached you, please advise us.

(Continued from page 28)

Florida premiere of "Hell and High Water" was set for three Miami houses, the Miracle, the Miami, and the Carib, day and day, said Cliff Hardin, Fox branch office manager. . . . Visitors here included Ray Dunn, from the U. S. No. 1 drive-in, Daytona Beach, and Harold Poppell, Telco Theatres, West Palm Beach. . . . Young Bob Skaggs, Sr. has been jumped from management of the small, suburban Capitol theatre to the same post at the Florida, the city's largest and plushiest first-run house. The latter job has been open for several months. . . . Charlie Holcomb, former trainee, is the new manager of the Capitol. . . . from organist and assistant manager of the Florida, Hal Stanton moved up to management of the Edgewood, replacing Jim Frazer, who moved to South Florida.

KANSAS CITY

Three drive-ins operated this week-end. They are the Shawnee, Boulevard and Heart, at Kansas City. . . . The Giles, a neighborhood theatre on West 39th Street, Kansas City, Mo., is being used for services by a neighborhood Methodist church, while its building is undergoing improvements. . . . The ultra-high frequency television station that began operations in the summer of 1953, and was bought in January by DuMont, is being closed down because of small number of sets equipped to receive its signals and due to the dearth of advertising business. . . . Members of the executive board of Local No. 31, I.A.T.S.E., were hosts to Mr. and Mrs. Lawrence Lehman recently; and presented Mr. Lehman, recently retired manager of the RKO Missouri theatre, with a scroll. The text expressed appreciation for his long service to show business. . . . "The Best Years of Our Lives" opened at the RKO Missouri first-run February 10.

LOS ANGELES

Charles Piercy, booker for Preferred Theatres, is resting at home after being confined to the Valley Hospital, North Hollywood, with a heart ailment. . . . Recovering from a virus attack was Don Stough, who manages the Ramona theatre for Arnold Schaak. . . . Patricia Vincent, London born, is the new secretary to Fred Greenberg, succeeding Vicky Pineda, who has resigned. Miss Vincent was formerly employed by the London office of 20th Century-Fox. . . . Ben Taylor, formerly a film salesman for Film Classics, has joined the Favorite Film office as Arizona salesman. . . . The Circle theatre, Greenfield, has been leased to Walter J. Giordano. . . . The long-shuttered Temple theatre, Glendale, has been re-opened by Philip Ordin. . . . The nephew of Morris Sudman, 20th Century-Fox branch manager, was one of the top winners in the recent history contest conducted by the Hearst newspapers. . . . Ben Estrim, formerly of the Four Star, has been named manager of the Marcal. . . . Gerald Gal-

agher, 56, former owner of the El Cajon theatre in El Cajon, died recently in his room at a Los Angeles hotel. He had been residing there to be near his wife, Yvonne, who is hospitalized with a serious illness. Gallagher was a FWC district manager from 1932 to 1942 in the El Cajon valley territory.

MEMPHIS

Mr. and Mrs. George Gaughan sold the Norman theatre in Memphis to John Eaton this week. Mr. Gaughan has accepted a position as traveling representative of Theatre Owners of America. He and his wife will continue to make their home in Memphis. . . . Around 125 civic leaders gathered on a vacant lot on Court Avenue in Memphis to watch two children break ground for the Variety Club's Home for Convalescent Children. Julia Ray Pinner, 10, who once suffered from rheumatic fever herself, and Alan Lightman, 5, grandson of M. A. Lightman, Sr., president of Malco Theatres, Inc., turned the first shovels of dirt at the ceremony. . . . John Murphy, general manager of Loew's Theatres and exchanges outside New York, came to Memphis to help Russ Bovim, St. Louis, newly appointed southern district manager, explore his new territory. . . . Kathryn Reed and Perry Sheehan, Hollywood starlets, are in Memphis with a duplicate of the long trailer used in the MGM film, "The Long, Long Trailer."

MIAMI

The personal pride of the personnel of Wometco's station WTVJ, climbed to a pinnacle when the top national award for merchandising promotion in cities between 500,000 and 1,000,000 population was tendered the station. Also president Mitchell Wolfson was honored with a plaque from the President's Committee on the Physically Handicapped for his nationwide efforts in helping the physically handicapped. . . . Mortimer W. Loewi, president of WITV, Fort Lauderdale accepted a scroll and blue ribbon from Gov. Charley Johns at the Florida State Fair for the "best local news show in Florida television." . . . Stanley Kramer, producer, made a brief stop in Miami. . . . George Jessel was skedded to "MC" Variety Club's annual "Show of Shows" as part of a fund raising drive for the Variety Children's Hospital.

MILWAUKEE

Some 100 members attended Wisconsin Variety, Tent No. 14, last meeting at the Schlitz Brown Bottle. The members were excited as their chief barker, Ben Marcus, had just returned after being elected Allied States president. Thirty-five new members were installed. . . . Mr. Goodnough was made an honorary member of Wisconsin Variety Club. . . . The following were announced as the chairmen of various Variety committees: Heart, Sam Kaufman; Publicity, Eddy Weisfeldt; Executive, Jack Lorentz; Legal, Samuel Gross; Bequest, Jess Habush; Ways and Means, John Schuyler; Program, John Mednikow and Ray Trampe, and Sunshine, Jack Frackman. . . . Harry Mintz has resigned from the Stanley Warner Circuit here effective March 6. Mr. Mintz is taking over three theatres in Wisconsin Rapids. . . . F. J. McWilliams, Portage, was called home from Florida because Mrs. McWilliams suffered a stroke.

MINNEAPOLIS

Minnesota Amusement Co. will reopen the 800-seat loop Aster in about two weeks. House, which has been closed for about two years, will be operated on a subsequent run, double feature policy. . . . It is now fairly certain that the Stanley Warner Corp. will lease the loop Century for Cinerama as soon as a deal is made with the Motion Picture Projectionists union, local 219. House currently is operated by Minnesota Amusement Co. . . . Taking advantage of the momentary absence of the cashier at the Chateau, neighborhood house, long-armed thieves stole \$25 from the ticket booth. . . . Thomas Aschoff is the new assistant manager at the loop Gopher. He formerly was assistant at the Strand and Tower, St. Paul. . . . The Cokato at Cokato, Minn., operated by Larry Buck, and the Lake at Eden Valley, Minn., operated by Hjalmar Kauppi, both closed. . . . Bertram Cunningham is the new assistant booker at Universal. . . . Jerry Corwin has been named television salesman for Tele-Film Associates in the area, which is a part of Don Swartz' Realert franchise in the area. . . . Harry Weiss, RKO Theatres district manager, was on a tour of the Iowa situations.

NEW ORLEANS

Dan M. Brandon, general manager of Transway, Inc. announced that the company will stage a party and "shrimp boil" for all exchange shipping clerks and Transway's traffic personnel at the Stein Room of Jackson Brewing Company, May 14. A crowd of 75 is expected to attend. Leon Johnson, manager of Transway's Film Row Depot, is in charge of arrangements. . . . The WOMPT's new publicity chairman is Mary Morris of Paramount Distributing Corp. The organization is now 7 months young, with a membership of 150. . . . The Rex, Baton Rouge, La., a Pittman showcase, is being equipped for CinemaScope. . . . Paramount Gulf's Grand, Natchez, Miss., reopened after a brief closing for new equipment installations. . . . L. W. Stevens has slated February 28 as reopening date of his Legion drive-in, Coushatta, La. . . . At Republic Pictures Mrs. Barbara Palermo was promoted from 16mm to 35mm booker's post. Mrs. Jackie Ames replaces her in the 16mm department. . . . Neil Mixon advised that he's scheduled February 27 for reopening of Mixon's drive-in, Amite, La. . . . Warner Bros. division manager, John Kirby, and district manager W. O. Williams, Jr., were visitors at the local exchange.

OKLAHOMA CITY

Ollie Brownlee, owner and manager of the Ritz theatre, Oklahoma City, has instituted special prices for school groups. A price of 25 cents each is being offered to students attending in groups of 150 or more. . . . Working girls are getting a new kind of break. Cooper Foundation theatres (Criterion, Harber, Plaza, Tower and Capitol) are distributing what they have labeled "Career Girl Movie Discount Cards" which mean a saving up to 40 per cent on ticket purchases. About 2,000 will be given out through firms and business organizations. . . . Bill Weaver, son of Buck Weaver, well known Oklahoma City theatre man, is the new manager of KMPT-TV in Capitol Hill. . . . Gordon McLendon, Dallas radio mag-

(Continued on opposite page)



Tops in SCREEN PAINTS!
Indoors or out, nothing beats F.A.'s polarizing 3-D paint for picture brilliance and depth. Also for 2-D, F.A.'s WHITE is peerless. Longer service, better price. Get the facts today!

First American products, inc.
1717 Wyandotte St., Kansas City 8, Mo.

(Continued from opposite page)

nate has taken over the management reins of KMPT-TV formerly KLPR-TV. He was reared in Idabel, Okla., and owns two theatres there. R. Lewis Barton, Oklahoma City theatre chain head, is the heaviest stockholder in KMPT-TV. . . . "Money From Home" is still drawing crowds in its 2nd week at the Criterion, Oklahoma City. . . . "King of the Khyber Rifles" is in its 4th week in Oklahoma City at the Tower.

OMAHA

A veteran of the Iowa theatre business, Joe Anderson, 72, co-owner of the King theatre with Bob Fridley at Ida Grove, was stricken with a heart attack and died following an operation at Sioux City. His wife survives. . . . Miss Mabel Mitchell, secretary to Ralph Goldberg, of Goldberg Theatre Corporation, is vacationing in Los Angeles, San Francisco and Phoenix, Ariz. . . . Paul Fine of Western Theatre Supply, announced the addition of Robert Gilinsky, of Omaha, as bookkeeper, and Ralph Burrell, of Dighton, Kans., stock clerk. . . . Bick Downey, Colonial theatre, Hamburg, Ia., is offering Saturday afternoon shows under a program worked out by the Junior Chamber of Commerce. . . . H. P. Carlton purchased the theatre at Griswold, Ia., from Mrs. Arch Conklin, who has been operating it since the death of her husband. . . . Byron Hopkins of Glenwood, Ia., has reopened his theatre in suburban Bellevue.

PHILADELPHIA

A realignment of bookers at MGM has David Titleman now handling city and suburban first-runs; Charles Kaselman for the Stanley Warner Circuit and New Jersey houses; Jack Smith, for the upstate circuits, and Max Bronow for upstate Pennsylvania houses. . . . David E. Brodsky, local exhibitor and theatre decorator, was reelected president of the Downtown Jewish Orphan Home for the fourth consecutive year. . . . Nat Warshaw takes over the managership of the Stanley Warner Sedgewick, key house in the Germantown neighborhood. . . . Francis X. Kelly, 20th Century-Fox booker, has been retired on pension after over 30 years of service with the company. . . . Mrs. William Van Berg, formerly head of the MGM research department for stories in the public domain, and Judge Leonard M. Propper, of the Philadelphia Municipal Court, will be married in the spring, it was announced. . . . Mike Felt, of the Felt Theatres circuit, celebrating his 25th wedding anniversary. . . . Jesse J. Shields elected president of Local 307-A, Motion Picture Operators Union comprising only the Negro projectionists.

PITTSBURGH

"Forever Female," delayed several times at the Stanley, followed "The Command" in that house, with "Little Caesar" and "The Public Enemy" set to follow. . . . "Easy to Love" finally reached the Penn after considerable delay, caused mostly by a six-week run of "Knights of the Round Table." . . . "Hell and High Water" giving the Harris its third CinemaScope feature to lead the city in that respect. . . . "The Glenn Miller Story" set for a long run in the Fulton, to be followed by the re-issue of Goldwyn's "Best Years of Our Lives." . . . "This Is Cinerama" builds every week, with its elev-

enth week at the Warner its best yet. . . . Louis Fordan, veteran manager of the Memorial theatre, McKeesport, is in San Francisco for a three-week vacation. . . . "The Robe" in CinemaScope did big business in 10 local and area neighborhood houses, paced by a strong ad campaign.

PORTLAND

Nearly all first run houses have returned to regular price product. . . . The Paramount theatre installed CinemaScope and stereophonic sound equipment this week making the score now 100%. . . . Judd Kinberg in town for five days to talk about "Julius Caesar." He was associate producer. . . . Irving Pichel, director and professor, is here as guest speaker for the NW Drama Conference. Paramount manager Dick Newton played every angle of promotion for the Louis Armstrong stage show at his spot for a week. Big business. . . . Liberty is showing its first CinemaScope film this week and only a dime higher than regular admission.

PROVIDENCE

The Kent theatre, in nearby East Greenwich, has installed a new wide-vision screen. . . . Dave Levin, manager of the RKO Albee, used larger than usual newspaper advertising, heralding "King of the Khyber Rifles." The Albee, now equipped to present CinemaScope, is reportedly enjoying accelerated patronage when this type of program is offered. . . . Harold Lancaster, Pawtucket Strand manager, again headed up the Blackstone Valley campaign committee for the March of Dimes drive. . . . The Greenwich, in East Greenwich, is featuring dishware promotions every Monday night, resulting in increased patronage on the normally dull evening of the week. . . . In his unceasing fight to remedy local censorship practices which plagued this city for many years, Brad Swan, star film reviewer and critic on the staff of The Providence Journal and Bulletin, devoted his entire Sunday Journal column recently to a discussion of the problems involved, and a review of recent Supreme Court decisions, which he believed would "rock censorship."

SAN FRANCISCO

The row was saddened with news of the death of Al Dunn, 38, who at one time worked as manager of the Orpheum and also with the Fox West Coast Circuit. At the time of his death, Dunn had left the industry. He died of TB at the San Francisco Hospital, Feb. 10. . . . Robert Palmer, at one time publicist for United-Paramount Theatres and more recently in the Navy, is now in the public relations division of Cerebral Palsy in New York City. . . . The Arch Booking and Buying Service has the account of the Maribel theatre at Weott, recently bought by Roy Case from Roy Cheverton. . . . F. S. Hatcher closed Dos Palos, Dos Palos, February 13, and Phil Zenovitch closed the Vista, Rio Vista on that date. . . . Charles Minchart, at one time with Lippert Theatres and more recently with the Diablo Guide at Walnut Creek, is the treasurer at Cinerama, replacing Walter Chenoweth, who resigned to return to his former post as treasurer at the Curran. . . . The wife of Jack Miller, resident manager of Cinerama, is recuperating at home following hospitalization. . . . Bill Lanning, booker, Columbia, has been confined to his home with the "flu." . . . The Bayview theatre, formerly operated

by Robert Lippert Theatres, is now being operated by employees of George M. Mann's Affiliated Theatres.

TORONTO

Mounting TV competition in Canada is indicated from the fact that there are now 590,211 sets in operation. This is the figure from the Radio and Television Manufacturers Association. . . . TV looms in greater importance with the announcement by the CBC of conducting educational telecasts in the schools next fall. . . . The ten-millionth foot of newsreel story material shot by Associated Screen News in Canada will be contained in the coming weeks' issue of most of the major newsreels. It is shown in the story of Prime Minister Louis St. Laurent leaving Canada on his world flight. The story was covered by cameramen Jack Hynes and Len MacDonald of ASN. . . . Bernard Devlin was appointed executive producer in charge of the National Film Board's television unit, while Hugh O'Connor is executive producer of the filmstrip unit. Successor to Jack Chisholm as Ontario manager for Associated Screen News is S. Alexander MacKay.

VANCOUVER

Wally Woolridge of the Strand is hospitalized for a check-up. . . . Ernest Fairleigh, of the Hollywood, broke his leg in a skiing accident on Seymour Mountain. . . . Flora Cooke, a former Paradise theatre employee who resigned to enter the night club circuit in the U.S., was killed in an automobile accident in Florida. . . . Charlie Doctor, president of the Famous Players Managers Association of B. C., handed over \$770 to the Vancouver Boys Club Association—the profits from the Film ball held by the FPMA last fall. . . . Ivan Ackery, Orpheum manager, and Dave Borland, Dominion, are stepping out with some choice publicity stunts on their current pictures "Mogambo" and "Here Come the Girls." Borland tied in with the Saturday Evening Post's Bob Hope story. . . . A surprise grosser here this week was a Russian import, "The Fall of Berlin," at the Hastings. . . . The Williams Bros. are building a 400-seat theatre at Rocky Mountain House, Alberta, at a cost of \$46,000. It will be opposition to the old 250-seat Roxy there. . . . Sammy Karby has started construction of a 300-car drive-in theatre at Fort Qu'Appelle, Sask., where he owns the small Fort theatre.

WASHINGTON

Sidney Lust, veteran theatre owner, received a scroll from the Metropolitan Police Dept. for his work in raising thousands of dollars for the Metropolitan Police Boys Club. . . . Universal-International Exchange has moved to 227 H St., N.W. . . . Sidney Lust has installed 52-foot long screens in his Allen and Bethesda theatres, for CinemaScope. . . . The Motion Picture and Television Council of the District of Columbia met on February 12, with guest speaker Philip E. Lerman. . . . Leonard B. Schloss, for 40 years operator of the Glen Echo Amusement Park here, died on February 9 at the age of 81. . . . Variety Club chief Barker Jack Fruchtmann presented a check for \$2,000 to the Metropolitan Police Boys Club. . . . Ben Lust, owner of Ben Lust Theatre Supply, died February 11, at Mt. Alto Hospital, after suffering from a lengthy illness.

People in The News

LEONARD H. GOLDENSON, president of American Broadcasting-United Paramount Theatres, was honored February 9 at the Brotherhood Temple Ohabei Shalom in Brookline, Mass., for his work in helping the needy and under-privileged.

SAMUEL PINANSKI, president of American Theatres Corp., has been reelected for four years to the board of directors of the John Hancock Mutual Life Insurance Co.

BARNEY BALABAN, Paramount president, was to leave New York for the Coast Wednesday.

JOHN JOSEPH is resigning as director of publicity and advertising of Cinerama to become director of public relations for Hilton Hotels Corp. and Hilton Hotels International. FRED JOYCE, midwest publicist, has been named publicity director of the hotel organization.

MYER NACKIMSON has been appointed manager of the Toronto office of RKO. Formerly Winnipeg branch manager, he is succeeded by BARRY MYERS, salesman.

MYRON KARLIN has been appointed manager of MGM of Argentina, succeeding STUART DUNLAP, who resigned.

WENDELL BJORKMAN has been appointed west coast sales representative of Buena Vista Film Distribution Co. He was formerly associated with RKO in Minneapolis, Los Angeles and San Francisco.

LEON BRANDT has been retained by producer LAZAR WECHSLER as advertising-publicity representative on "Heidi," a United Artists release.

DARREL DANCE, former chief of the technical services branch of the International Motion Picture Division of the U. S. Information Agency, has been named acting head of the New York office of USIA.

MITCHELL WOLFSON, circuit executive, has been presented a citation by Major General Melvin Maas, U. S. Marine Corps Reserve, a member of the President's Committee on Employment of the Physically Handicapped, "in grateful appreciation for the leadership he has demonstrated in a field which is unique but very important and vital to this country."

"Pinocchio," in Boston, Starts Third Time Around

BOSTON: Walt Disney's "Pinocchio" started its third time around the nation's theatres this week with a big official premiere at Keith's Memorial here Wednesday. The RKO Radio release was to open in more than 200 cities in New England before the end of the week.

According to RKO officials, this has been the biggest campaign ever accorded "Pinocchio," and in scope it exceeds the efforts in behalf of "Snow White and the Seven Dwarfs," which opened here two years ago. An extensive TV campaign, coupled with a tie-in with the 900 First National Food Stores and personal appearances in every city or town that has booked the picture by three teams of Disney artists, have publicized "Pinocchio." The Disney artists, Roy Williams, Dave Detiege and Al Bertino, accompanied by RKO field men Hank Howard, Al Margolian and Joe Longo, are currently rounding out their fourth week of personal appearances of a seven-day-a-week schedule. "Pinocchio" will be released nationally around Easter time.

U.A. Orders More "Go" Prints

An additional 250 prints of "Go, Man, Go!", the film about the Harlem Globetrotters, have been ordered by United Artists, distributors. The film's additional playing time, in so many dates, has caused a shortage of prints.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

JUDY HOLLIDAY

IN

"IT SHOULD HAPPEN TO YOU!"

co-starring **PETER LAWFORD** with **Michael O'SHEA** and Introducing **JACK LEMMON**

Story and Screen Play by GARSON KANIN • Produced by FRED KOHLMAR • Directed by GEORGE CUKOR

General Release: March

BATTLE OF ROGUE RIVER

starring **GEORGE MONTGOMERY**
with **Richard DENNING** • **Martha HYER**

Story and Screen Play by DOUGLAS HEYES • Produced by SAM KATZMAN • Directed by WILLIAM CASTLE

General Release: March

The Frontier Blazes
in Color by
Technicolor

BAIT

starring

CLEO MOORE • **HUGO HAAS**
JOHN AGAR

Story and Screenplay by SAMUEL W. TAYLOR • Produced and Directed by HUGO HAAS

General Release: March

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen—Walter Brooks, Director

Management Asks "Are You As Big As Your Job?"

WE are indebted to Kinematograph Weekly (London) for the headline above, and inspired by what they have written of interest to Round Table members. Kine says: "For some managers the past year has been one of steady achievement. Men who were assistants 12 months ago are now in their own kinemas, and have assistants under their own charge. Others have gone on to executive positions. There have been new names appearing again and again in showmanship contests, and many a young man has been marked for promotion at the first opportunity."

It's pleasant to report this editorial opinion from across the Atlantic, where showmanship is prized and rewarded, and where we have been proud of the showing of our Round Table members in many British contests. Nor is it entirely remote from our own side of the water.

Kine admits that "business could have been a great deal better, but it is encouraging to hear reports of a brisker box office. It is not a coincidence that business has picked up where courageous and undaunted showmen are situated. These men have not been 'lucky'—on the contrary, they have taken the rough with the smooth." Television, and other disturbing forms, have hit England as hard as here, and they have met their problems with hard work. The editor says, "Healthy business can only thrive on steady, concentrated effort, and I prefer to speak of 'hard work' instead of 'increased productivity.'"

One other thought is brought out in Kine's editorial comment, and that is the proposition that some managers value security and their homes beyond advancement that means both travel and travail. They say, "Many a manager is firmly settled in his present job, and would, if asked in strict confidence, admit that he is quite happy to continue in his particular kinema. A man who is content to be a good manager, an able showman, and a loyal employee, often has no wish to take on the responsibility of

ONE MAN SHOW

Two good friends of the Round Table are concerned with a project of mutual interest. Montague Salmon, managing director of the Rivoli Theatre, on Broadway, and Vincent Trotta, veteran artist of film industry, will be joined in the creation of a one-man show of Vincent Trotta's portraits, in the mezzanine lounge of the Rivoli, beginning with the next change of bill, following "King of the Khyber Rifles."

Monty has popularized these fine art exhibits in the past, with many worth-while offerings in the attractive lounge which is an always interesting feature of his presentations. His public has grown to watch for new things, and an outside public has been drawn to the theatre by clever use of display space that is a proper setting for such art objects.

Vincent Trotta has done more than 800 portraits of our fighting men, in veterans' hospitals, and recently, in Korea, on the fighting front, as his generous contribution to the military services. He has a host of friends in our industry, who will welcome the opportunity to see a comprehensive display of his art. He organized the art department of Paramount in 1914, and pioneered many great developments with that company. In 1940, he took over the art department of National Screen Service, and he is now an independent artist with his own studio. He is a past president of AMPA, a member of Motion Picture Pioneers, the Art Director's Club, the Society of Illustrators, and is a competent judge in various contests of note.

executive status, with a possible domestic move in addition. Such men are the backbone of the managerial section"—and we interrupt to say that these men deserve all recognition and reward from their circuits.

¶ MANY MORE radio and television stations are scheduled to go on the air, and with that accepted fact, there should be borne in mind that many situations that have never had one or the other will be starting in business, probably closer than you think. For one thing, you can reach out now, and offer studio space, on stage at your theatre, in the manner that Paul Brown reported from a Fox West Coast theatre in Fresno, California. It costs money to build studios, even as part of a new broadcasting enterprise, and you may make a friend as well as a dollar, by meeting these newcomers at the outer gates. Also, since we're on the subject, new TV stations are looking for station managers and program directors, and combing the bars and back streets of our Rockefeller Center neighborhood, offering fabulous salaries to folks we've never had high regard for in these parts. Tell 'em how good you are at putting on stage shows.



¶ THE GOVERNMENT will prosecute its civil anti-trust suit against film industry to compel various distributors to make available its product in 16-millimeter to all comers, without restrictions. This is a Government suit in favor of the so-called "jack-rabbit" operators, the free show on a parking lot in your town, the free shows in schools and elsewhere, where such shows are in direct competition with tax-paying theatre properties. In fact, we are asked to underwrite this program, at our expense. For years, the major companies have resisted such generosity, and they have ample reason to object to the supply of their costly product on a "little-pay—or no pay" basis, wherein subsequent users may demand and get, by Government decree, for buttons, marbles or chalk, what has cost millions of dollars to produce and which is not in the public domain, nor subject to free distribution nor at cut rates to benefit free distribution.

—Walter Brooks

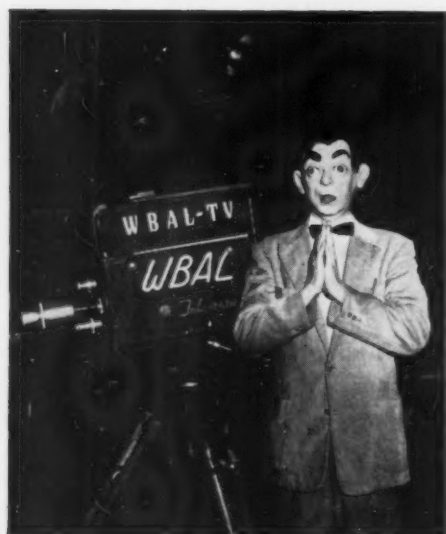


Ingenuity Is Idea In Showmanship

CLEVER, these showmen who can attract attention and sell tickets, with ideas that compel potential patrons to go to the movies. You'll find ideas here, especially that mask below, an Eddie Cantor face that will appear for television, or as a waiter at a press luncheon, or on stage, for "The Eddie Cantor Story." You can do the same thing in your town, at small cost, plus idea.

Sonny Shepherd had these pretty models, with their baggage, on the street as ballyhoo for "The Glenn Miller Story" at the Carib, Miami and Miracle theatres in sunny Florida.

Mark Alling, manager, and Bill Blake, publicist, used a practical illustration of "Walking My Baby Back Home" as ballyhoo at the RKO Golden Gate theatre, San Francisco.



Betty Thomas and Pat Blake, two of the girls from Paramount's "Red Garters" cast, pointed up the display for the picture at the Fox Wilshire theatre, Hollywood.

Spreading the word about "The Wicked Woman" — these six shapely girls got plenty of attention on the streets of Philadelphia for the engagement at the Gold-man theatre.



Staging the Arrival of CinemaScope

T. Murray Lynch, manager of the Paramount theatre, Moncton, N. B., has an interesting story of how he introduced the coming of CinemaScope to his public, with the avid cooperation of his newspapers. He staged the whole affair with the connivance of Trans-Canada Airlines, who helped to pose a picture of the CinemaScope lens arriving by air, when it really arrived by train, if the truth were known. But it made good publicity pictures, for all parties concerned, in the Moncton Transcript, with the press photographer on his side.

Then, various and sundry of the top brass of the electronic industries and the new branches of film industry, in Canada, also arrived by air and were greeted as top brass should be, in their stint of installing new and valuable equipment at the Paramount theatre. It might have been uranium, which is not as newsy and no more valuable, in Canada, than our new dimensions. The hand-shaking in airports by managers of theatres and engineers would do credit to the staging of a Four Power Conference.

Recently, the Paramount played seven Technicolor pictures in a row, and to observe that occasion, they had special lobby display with slogans in several languages, including Indian, Korean and Hindustani. It made clear the international appeal of our new pictures in color. "Valentine's Day" was celebrated in proper style with huge display hearts and candy tieups.

The Gordon Theatre in New Orleans ran a complimentary newspaper advertisement, praising the neighboring Paramount theatre for their showing of "The Robe" in CinemaScope.

Joseph D. Nevison, district manager of the A. M. Ellis Theatres, is leaving the Erlend theatre, Philadelphia, to step out with the Mutual of Omaha.

J. Boyle and M. Psysk report a joint campaign for the pre-release showing of "The Long, Long Trailer" at Loew's Poli theatre, Norwich, Conn., which shows ingenuity. There was no trailer available, so they used the Red Cross Bloodmobile.

Harry Wilson, manager of the Capitol theatre, Chatham, Ontario, showing marquee signs with holdover copy on "The Robe"—which makes news—and a grand co-op page on "Gilbert & Sullivan" underwritten by local advertisers.

Elaine George, owner-manager of the Star theatre, Heppner, Oregon, advertised for GI's who had their basic training at Fort Bliss, Texas, as guests of honor for "Take the High Ground."

SHOWMEN IN ACTION

Thomas A. Adams, manager of the Paramount Newark theatre, over the river, used a coupon herald to promote the Essex County, New Jersey, blood bank, as exploitation for "Flight Nurse."

John DiBenedetto, manager of Loew's Poli theatre, Worcester, Mass., offered prizes in a contest to benefit the Safety Council, and landed news pictures and sketches in the papers, with a tie-in for "Knights of the Round Table."

Mark Alling, manager and Bill Blake, publicist, at the RKO Golden Gate theatre, San Francisco, reporting great results with "Affairs of Massalina"—which went over for a big week, with the sponsorship of local Italian civic leaders.

Jack Purdue, manager of the Starlight Drive-in theatre, North Wilkesboro, N. C., passes along his editorial opinions on upcoming attractions, as the front page of his house program.

Ken Carter, manager of Schine's Madison theatre, Richmond, Kentucky, says this is his seventh annual "Miss Valentine" contest, and Kentuckians are gallant enough to never quite reach a final decision as to the most beautiful of all.

Lee Willis, manager of the Piqua theatre, Piqua, Ohio, found his own answers to the question of "3-D or not 3-D" by asking his patrons to write their opinion after they had seen the new dimensions in "Kiss Me Kate."

Ed Evans, manager of Schine's theatre in Milford, Delaware, has just been elected to his SEVENTH term as Mayor of Milford, which proves satisfaction with the management in his town.

Herman Kopf, manager of Schine's Walder theatre, in Laurel, Delaware, has just made his annual arrangements with the Allis Chalmers Farm Equipment Co., for a special matinee on Feb. 24th which will be sponsored by the company for their guests.

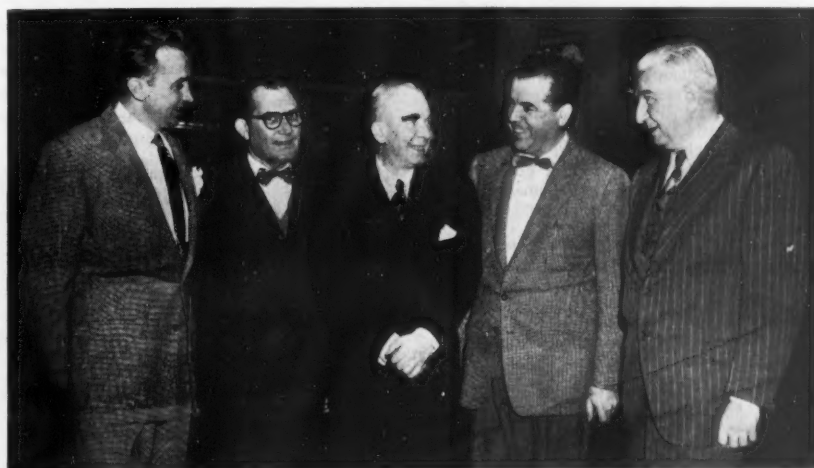
George W. Pugh, manager of the Rialto theatre, Glens Falls, created an outstanding front display using 24-sheet cut-outs on the "Eddie Cantor Story"—and backed it up with sound-effect records of Eddie and his songs. Eddie in the cut-outs was four times as big as life and twice as natural.

Jack Bridges, manager of the Victory theatre, Timmins, Ont., sends in the description of his ballyhoo for "All the Brothers Were Valiant" with good merchandising and radio tieups.

C. H. Stewart, city manager for Interstate Theatres in Waco, Texas, delighted with the front page breaks in full color obtained in the Waco News-Tribune, for "The Robe"—and it's truly great to find "color on the press" nowadays.

Ray McNamara, manager of the Allyn theatre, Hartford, used a tape recorder in the lobby to pick up audience comments on "The Bigamist," which were sent to Hollywood for Joan Fontaine's keen interest.

Leo A. Lajoie, manager of the Capitol theatre, Worcester, Mass., submits a resume of his campaign on "The Bigamist" as an entry for the Quigley Awards in the first quarter. Good display ads and a fine tieup with a local radio station. The Mercury dealer in town also paid for cooperative advertising.



Major Ed Kirby (center) who was instrumental in bringing "The Glenn Millery Story" to the screen, is touring key cities on behalf of the Universal picture. Here he is in Philadelphia, with Ed Potash, salesman, Dave Shapiro, manager of the Alden theatre, William Huffman, manager of the Auditorium, Coatesville, Pa., our old home town, and old friend, Earl Sweigert, manager of Universal's Philadelphia branch.

Charlie Jones Shows **ROUND TABLE** Sample of "Aisle Say" **25 YEARS AGO**

We had an editorial reference, a short time ago, to a new series of pieces that Charlie Jones was going to write, as part of his continuing column in the weekly newspaper at Elma, Iowa. For some time, his local advertising has been in the form of a personal column, entitled "Aisle Say"—and he promised that he would salute various local people—his newspaper man, local business houses, and individual public servants, such as the electric lineman, telephone man, postman, fireman, etc., in future columns. Here is a sample of "Aisle Say"—containing some of his advertising, for current films. It's chatty, informal, friendly, personal and effective.

It is doubtful if one type business establishment is so much more vital than any other that a community could not exist without it. A business is a group of merchants centrally gathered for serving and selling the public. Each is dependent on the other to add the benefits of his particular type business to make the community attractive to the potential trade. The loss of any single one hurts us all. The combined loss of any given few ruins us all.

Probably every merchant thinks at times that the public has forgotten him. It's usually just a doldrum and the trade winds always start blowing again. To call your attention to what we hope can be an occasional piece of commendation to our particular businesses in Elma is the purpose of this ad. We hope we can accomplish it without stroking any sensitive fur the wrong way.

Let's look at the newspaper. You probably don't think of the newspaper as a store, nor the editor as a merchant. Yet, in a sense it and he are both. He sells his merchandise mostly on a yearly basis, but he sells his time by the hour. That's all he has to sell.

The editor of a small town weekly paper exists because of the service he supplies to his community. To say, "What would a town be without him?" is negative thinking. What is the town because of him? Because he was willing to gamble his savings and future in extremely costly and specialized equipment, he has been able to supply the place where we all learn the truth about all the things we've heard about, the official reports of our local governments, the social life of our community, the births and deaths, the activities and events of our churches, schools, clubs and organizations. Because of the newspaper we all get to know the little inconsequential, but humanly interesting items of who went where and did what among our friends and neighbors. The editor has no delusions of grandeur and knows his paper is no closer to the 40-page city daily than is the theatre to the Music Hall or the grocery store to the block square super-market. But he who fills his time and place is equal to any. That's how the newspaper serves you. With workdays running six and occasionally almost seven per week at from 12 to as high as 18 hours, and you getting his labors for a nickel—not even show tickets constitute that kind of bargain.

The newspaper is the vital means of communication for the merchant and his customers. How else are we to contact those so close, yet too remote to be reached any other way? For a merchant to exist and contribute his part to making of a community for the convenience

and benefit of all he must sell goods and show a profit. No other thing has more to do with the growth and development of communities than the very fact that there was some place to go to get something that was needed, and not take too much time away from duties. Merchants know that when they have a newspaper they have a voice to talk with. Merchants can be thankful this medium is here helping them to help each other to make the community attractive and prosperous.

Now, we're not trying to butter anyone up. Nobody can blow their own horn. We're paying full fare for this ad. It's all our own sentiments, but it's the way we feel. We hope you all feel this way too. Let's appreciate what we have when we have it.

When you're thinking of movies this week—which we hope you'll be, we're playing a re-issued Abbott & Costello called "Africa Screams" and a Cartoon Festival of 52 minutes of cartoons Friday and Saturday. On Sunday, Monday and Tuesday we have a fine adventure picture starring John Wayne in a story of a rescue of a plane crew downed in the Arctic. Next Wednesday and Thursday is a whale of a comedy starring Rosalind Russell, Paul Douglas and Marie Wilson in "Never Wave at WAC"—it's about a socialite who accidentally joins the WAC's. Good? Natch!—Charlie Jones.

Good Advice Received From Joe Melcher, Evansville

Joe Melcher, city manager for Premier theatres in Evansville, Ind., sends in a bundle of his showmanship, and we'll start off with the postscript. He says, "If you can't buck TV, join it!"—and that's good advice. We are interested in stage shows in theatres that can accumulate TV tieups, with the manager functioning in his capacity as showman. He used the Arthur Murray dancers for a version of the Sadie Thompson Strut, and had a gal in a stage costume as street ballyhoo. Wonderful what a split skirt of fractional dimensions will do for a gal who is wearing a one-piece bathing suit, and what the combination will do to the on-lookers, and what the total will do for the box-office! His version of Sadie Thompson would even please Rita Hayworth, for it's a compliment.



W. B. Mallory, chief of the motion picture branch of the Panama Canal Company, Canal Zone, displayed all of Metro's "Lucky 7" on one lobby frame, for an MGM Film Festival, with a new picture every day.

A youthful Montague Salmon, city manager for Publix theatres in Macon, Georgia, is hailed with high praise from "Chick" Lewis, editor of the Round Table, in the issue of July 27th, 1929. "Chick" says, "It is indeed very rare that the Round Table Club has the opportunity of presenting to its members the details of how one manager puts across some of the finest exploitation ever brought to our attention." And he makes a serial story of Monty's exploits, running through three issues, with pictures that we wish we could reproduce.

It says here, that Monty first joined the Round Table when he was connected with the West Coast theatres in Los Angeles—and we can confirm that with his record card in our current files, which now covers three cards, instead of one. His first appearance was credited from the Boulevard theatre, Los Angeles, and then the Rialto, Macon. It's a long and famous history of showmanship, in small space. He shows up at the Fox Riverside, in New York City, and with Publix in Pittsburgh and Philadelphia. As long ago as 1936, he was listed as assistant to George Skouras, in New York. Since 1942, he has been managing director of the Rivoli theatre, on Broadway.

You wonder what kind of exploitation he was doing 25 years ago? Well, it was good, and plentiful, and we wish we could spare the space to reproduce it. "Desert Song" and "Show Boat" were playing in Macon, with typical showmanship gestures. A film clipping from "Show Boat" attached to a give-away card, was one. Salmon's fine work with "Mary Dugan" was hailed, with pictures of his front display and electric signs. The Rialto Theatre News was printed and distributed to tell patrons all about "the greatest all-talking picture to date." For "The Man I Love," Monty used a simulated hand-written letter which starts "Dearest, I am returning your ring. My eyes are filled with tears. . . ."—and sounds exactly like Monty, in action. "Real Exploitation," says "Chick" Lewis, in a signed box—and we've been repeating that slogan, ever since. You should see the picture of young Monty, 25 years ago. He hasn't changed so much at that, either in appearance or in his showmanship style.

—W. B.

This new feature of the Round Table will be continued from time to time in the future, as we discover other good members in this first volume of Round Table meetings around the world, whom we all know by reputation and who are actively supporting our original premise, in the interchange of showmanship ideas for mutual aid and benefit.

Ed Linder Given Farewell Luncheon in Washington

Ed Linder received a fine gift at a farewell luncheon given by his friends and admirers in the 10th Precinct of Washington's Police Department when he left the Ontario theatre, prior to his return to New York. We'll have more news of this aggressive manager in the near future.

THE TIMES-UNION SALUTES:



By ELMER R. WESSNER

When fire broke out in one of the lounges of the Riviera Theater last Sunday afternoon, about 400 patrons, most of them children, unaware of the blaze, were enjoying an adventure thriller.

While there was no immediate danger to those in the theater, the task of getting them out as quickly as possible, rested squarely upon the shoulders of the manager, Benjamin Dargush.

"The only thing I had to worry about was panic," said Dargush. "I knew that I would have to get the people out with as little fuss as possible."

"I didn't mention the fire, I just told them that we had a little trouble and that I would like to have the theater cleared quickly. They were told to use the six exits which were already had opened. With no confusion at all and in about one and a half minutes, the theater was cleared."

IT WAS NOT until patrons had reached the street that they realized that a fire, that caused an estimated \$10,000 damage, was blazing just off the rear balcony of the theater.

It had been discovered a few minutes before by Earl J. Scanlon, a reserve policeman on weekend duty at the Riviera.

Fine recognition of a theatre manager in a local paper. The Rochester Times Union salutes Benjamin Dargush, manager of Schine's Riviera theatre, for brilliant handling of a dire emergency. When fire broke out, he knew what to do, to win this editorial comment, and his picture by a staff artist.

GO MAN, GO—United Artists. The World Famous Harlem Globe Trotters, in the heart-warming, barn-storming, thrill-filled story of a championship basketball team, a man and a dream. With Dane Clark as their manager, bringing his slam-bang live and love story to the screen for the first time. For split-second action, for rib-tickling hilarity, see this world famous team in motion pictures. No 24-sheet, but smaller sizes will serve. The herald keys the campaign for a majority of situations. Newspaper ad mats are okay and the economy composite mat, at 35c at National Screen, includes, a full assortment of eight ad mats and slugs, plus two publicity mats, sufficient for small theatres. There's a title song, "Go, Man, Go" and 1,000 disc jockeys have the records. The title itself is an exploitation natural. The Harlem Globe Trotters are a Negro team, and basketball is something new as a theatre attraction. You can find good publicity and public relations in both ways.

MANAGERS' ROUND TABLE SECTION, FEBRUARY 20, 1954

Selling Approach

THE BOY FROM OKLAHOMA—Warner Brothers. In color by WarnerColor. What a wonderful chip off the old block! Will Rogers, Jr., in the new story you've been waiting for. In all Bluerock County, there were only two that didn't tote a gun—the sheriff, and his boss. He even took Billy the Kid, himself, with only his grin and a rope in his hand! "Scared of guns—and gals" they said. But the No-Gun Sheriff stopped 'em all. 24-sheet is fine for art materials, to build your own lobby and marquee displays. Other posters have equal quality. No herald, but you can use one of the several oversized ad mats, too big for use in most situations where newspaper space costs money. The economy mat, providing five ad mats and two publicity mats, is a real bargain for small theatres, and will encourage the use of more and better newspaper advertising where it is most needed. A set of 8x10 "Color-Glo" stills will help you sell color with color, in a special lobby frame. A good family picture, and the whole family likes to remember Will Rogers. In some poses, Will Rogers, Jr., looks remarkably like his father.

THREE YOUNG TEXANS—20th Century-Fox. In color by Technicolor. Three of the screen's most exciting young stars create an excitement all their own! Mitzi Gaynor, Keefe Brasselle and Jeffrey Hunter, in a picture that's Young—and the gun feels alive in your hands) Young—and love feels wild on your lips), Young—with the whole fighting tradition of Texas to live up to!) They were the Three Young Musketeers of the Plains! 24-sheet is a dandy, for cut-outs and art materials, as lobby or marquee display. Other posters also have action. The herald keys the campaign, by containing all the best advertising slant. Newspaper ad mats are excellent, in all sizes from 4 columns wide down to slugs, and the big 35c economy mat, the biggest bargain on Film Row, includes six very well selected ad mats and slugs, and two publicity mats, all for the cost of a single mat, at National Screen. Triple-starred exploitation film, deep from the heart of Texas, looks like a fine attraction for all of the family audience.

THE MAN BETWEEN—United Artists. "Carol Reed's biting suspense all but slices the moviegoer in half! One of the finest thriller flickers yet seen, with James Mason and Clare Bloom in Academy Award performances! Overshadows the adventure of "The Third Man." Between the pursuers and the pursued . . . between the woman who fled, and the woman who followed, always, always, there was "The Man Between." Six-sheet and other posters have the same art work that cost thousands as a painted display on Broadway. The herald contains the excitement of the film,

and keys the campaign for a majority of showmen. Newspaper ad mats in various sizes are intriguing and will sell the picture. The big economy mat, a real bargain at 35c for the entire group of eight ad mats and slugs, plus two publicity mats, has been designed for small theatres and should be on standing order at National Screen.

TAZA, SON OF COCHISE—Universal-International. In color by Technicolor. Press-book contains all materials for both 3-D and 2-D campaigns. A super-Indian picture, in fine color. Against Geronimo's hate, a brother's treachery, a nation's broken treaty, he took the flaming warpath on the side of the U. S. Cavalry, in the greatest Indian uprising of them all! At long last, 3-D in a picture where it really belongs! But the newspaper ad and other accessories are prepared two ways, for all situations. Even the big composite economy ad at 35c offers eight ad mats and two publicity mats, which will serve anywhere. The utility mat, consisting of bits and pieces out of other ad mats, is meant for large situations who prepare their own advertising. Two 24-sheets (either way) and both are excellent as a source of art work, for all display purposes. Two complete sets of posters and accessories, to provide for either technique. Even the herald, which has all the best advertising approach, is available with or without 3-D in the text and display copy. And there are two trailers—Universal really went all out to take care of all of their customers with this picture.

KILLERS FROM SPACE—RKO Radio Pictures. Science Fiction's Big Thrill Sensation. Invaders from another planet—a billion strong! Invasion by bulb-eyed creatures in flying saucers, set to destroy us all. Amazing scenes including strange people and giant animals guided by "Killers From Space." The most thrilling advertising campaign we've seen in all science fiction. The ads will scare you, not to mention your customers, and they like it. Six-sheet and other posters contain the gruesome objects in action, with plenty of art material for lobby and front display. Newspaper ad mats, from 4-columns down to one-column size, have that pair of eyes staring at you from outer space.

SPECIAL TRAILERS

FAMOUS FOR QUALITY

That Get You Best Results
And The Speed You Need.

NEW YORK
630 Ninth Ave

FILMACK

1327 S. Wabash Ave. CHICAGO 5, ILLINOIS

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



DRIVE-IN EQUIPMENT

WIDE-SCREEN PRESENTATIONS PAY OFF! Wide angle lenses and special apertures available. Write for details. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

PROJECTORS BY DEVRY — REBUILT LIKE new by S. O. S. from \$895. Send for bulletin Devpro. Time deals available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

FOR BETTER BUYS—SEE STAR! PAIR DEVRY XDC Projectors, heavy bases. Suprex trim lamp-houses, complete, rebuilt, \$1,650; Simplex rear shutter mechanisms, six months guarantee, \$275 pair; Lenses and Screens at lowest prices; Strong Mogul 65 ampere lamp-houses, rebuilt, \$489.50 pair. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

SEATING

CAN'T BEAT THIS SEAT FOR \$4.95! 500 FULL upholstered back, boxspring cushion, excellent condition. Many more. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS photo-offset printing. CATO SHOW PRINTING CO. Cato, N. Y.

THEATRES

FOR SALE—725-CAR DRIVE-IN THEATRE located near northwestern city. Finest and latest equipment available. BOG 2774, MOTION PICTURE HERALD.

NEW EQUIPMENT

BUY MASONITE MARQUEE LETTERS SAVE 70%! 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—\$1.25; 16"—\$1.50 any color. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

IT'S NEW—IT'S REVOLUTIONARY—IT'S TERRIFIC! Vinyl metallic all purpose Screens, \$1.25 sq. ft. Has heat weld seams, absolutely invisible! Gives high brightness gain with maximum light distribution; no streaks nor blemishes. Economy screen w/semi-invisible seams still available 90c sq. ft. Prompt shipments on short focus lenses for Wide Screens. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

CONVENTIONAL AND DRIVE-IN THEATRE managers wanted for locations in Wisconsin. All year-round permanent employment with aggressive theatre group. Write BOX 2769 MOTION PICTURE HERALD, and state your qualifications and references. Only those interested need apply that are now employed in Wisconsin or border states.

WANTED: MANAGER FOR DRIVE-IN THEATRE in New York state. Send detailed qualifications, photograph, salary expected and references. BOX 2770, MOTION PICTURE HERALD.

WANTED: SUPERVISORS—MANAGERS—BOOKERS for Chicago chain. Good positions for experienced men. Write in detail. BOX 2773, MOTION PICTURE HERALD.

THEATRE MANAGERS—LARGE ORGANIZATION operating in and out of Denver. Good starting salary; bonus; insurance; pension; other benefits. Submit snapshot, personal history record; age, education, marital status, experience, etc. Replies held confidential. BOX 2771, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

FREE BROCHURE DRIVE-IN, INDOOR ADVERTISING specialties. PARKHURST ENTERPRISES, Lansing 10, Mich.

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price \$4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO EQUIPMENT

CAN'T LICK 'EM? JOIN 'EM. SHOOT LOCAL Newsreels, TV Commercials, Documentaries. Arrange advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POSITIONS WANTED

HIGH-GRADE QUALIFIED MANAGER AVAILABLE. Early forties. Excellent references. BOX 2772, MOTION PICTURE HERALD.

Guy Madison on the Road for Heart Association Fund

Motion picture star Guy Madison has been on the El Camino Real, the historic Mission Trail of California, in behalf of the Heart Association Fund. He traveled partly by motorcade, partly by horseback, the horse being Riding Penny, a thoroughbred sorrel he used in Warner's "The Command." He led Heart Fund parades through cities along the route, and carried a petition to the state legislature to restore the highway's original name.

Present Cash Awards in Journal American Contest

Cash prizes totaling \$1,000 were presented to 15 residents of New York Tuesday at a cocktail party in the Studio Apartment of the Radio City Music Hall with Russell V. Downing, managing director and president, as host. The prize recipients are the winners in the recently-concluded "New York Journal-American" poll to determine the best pictures, best actor and actress, best supporting actor and actress, and best discovery of 1953.

Object of the three-week contest was to match as closely as possible the selections

for the six categories made by Rose Pelswick, the paper's film critic from the 281 films she reviewed during the year.

The best pictures of the year, in the order named, were "From Here to Eternity," "Julius Caesar" and "Lili," with Burt Lancaster receiving the best actor award for his portrayal of Sergeant Warden in "From Here to Eternity," and Audrey Hepburn the best actress citation for her role in "Roman Holiday." Best supporting actor and actress awards went to Frank Sinatra and Donna Reed, both for "From Here to Eternity," and Miss Hepburn was adjudged the best discovery of the year.

Ed Sullivan Hails MGM's History on TV Program

MGM spotlighted 16 of its stars and nine of its up-and-coming stars on Ed Sullivan's hour long CBS-TV show last Sunday night, designed by Mr. Sullivan as a tribute to MGM's 30th anniversary. Featured were live skits as well as film footage embracing the highlights of MGM classics over the past 30 years. Also shown were preview scenes from the upcoming "Executive Suite" and "The Long, Long Trailer." Dore Schary, MGM vice-president in charge of production, was co-host of the show.

Abraham A. Spitz, Oldest Exhibitor, Dies at 101

Abraham A. Spitz, known as the industry's oldest active exhibitor, died at St. Joseph's Hospital, Providence, February 11. Mr. Spitz reported to his desk every working day till late last summer, when his health began failing. He owned the Palace and Park theatres, Cranston, R. I., and was a partner in others operated by the Snider circuit. Mr. Spitz was the guest of New England exhibitors May 1, 1953, at a luncheon marking his many years in the film industry.

Ed Frenkel

Ed Frenkel, 65, one of the original showmen in Mobile, Ala., died February 10 in a hospital there. He was 65. He entered the business 30 years ago with the Crescent theatre, later changed to Century. His widow Bessie, a daughter, and grandchild are survivors.

William C. Goodwin

William C. Goodwin, Altec Service field engineer, died in Philadelphia, where he worked, February 9. He was with Altec 25 years.

The Product Digest

New Faces

20th-Fox—Musical in CinemaScope

(In Color)

The highly popular Broadway hit, "New Faces," has made the transition to the screen with conspicuous success. Filmed directly from the stage in CinemaScope, the picture bubbles with mirth, zany complications and spontaneity. Actually a review, it uses the slenderest of plots as a thread to string together the production numbers. The original cast is in the Edward L. Alperson production, and that includes Ronny Graham, Eartha Kitt, Robert Clary, Alice Ghostley and others. "New Faces" is the type of picture that appeals to urban as well as rural areas and should easily score another high mark for CinemaScope at the box office.

The story has to do with an actor-producer who finds himself in financial difficulties on opening night. On hand is a nasty man who wants a big check before the show goes on. What the producer does is to put into the show a beautiful blonde whose father, a wealthy Texan, promises to deliver a check after he sees the show. Thus it becomes a frenzied dilemma in which the show is nervously put on while the creditor is held at bay.

Miss Kitt delivers a song with captivating charm, and there are several that she sings. Among them are "C'est Si Bon," "Monotonous," "Uskadara" and "Santa Baby." A peer when it comes to putting across a vocal number is the diminutive bouncing Robert Clary.

Ronny Graham, the beset producer, also finds time for some songs between production numbers. Some of the skits are funny almost beyond description. In this respect a burlesque on "Death of a Salesman" comes immediately to mind. Other skits include "Trip of the Month," "Snake Charmer," "Crazy Man," and "Oedipus Goes South."

At a "sneak" showing in New York last week the audience rocked with laughter throughout. The reaction should be similar in most situations.

Berman Swartz was co-producer and Harry Horner directed. The sketches were mostly by Ronny Graham and Melvin Brooks.

Seen at the Academy of Music theatre in New York. Reviewer's Rating: Excellent.—MANDEL HERBSTMAN.

Release date, March, 1954. Running time, 98 minutes. PCA No. 16842. General audience classification. Ronny Graham, Eartha Kitt, Robert Clary, Alice Ghostley, June Carroll, Virginia De Luce, Paul Lynde, Bill Mullikin, Rosemary O'Reilly, Allen Conroy, Jimmy Russell, George Smiley, Polly Ward, Carol Lawrence, Johnny Laverty, Elizabeth Logue, Faith Burwell, Clark Ronger.

Tennessee Champ

M-G-M—Religion in the Ring

(Color by Ansco Color—Print by Technicolor)

Here is a pleasant, unassuming film from the Metro lot that has that studio's usual polish and professionalism. It tells of a young boy caught up in the fight racket and how his religious background helps make a better man

of his manager. The picture stars Shelley Winters, Keenan Wynn and Dewey Martin, the latter having played the young boy, Boone, in "The Big Sky."

Martin plays a deacon's son who thinks he has murdered a man in a fight over his girl friend. Wynn, a conniving fight manager, picks him up and persuades him to box professionally in an emergency. Although the youngster lacks any knowledge of the finer points of the game, he wins with one solid punch. Wynn then takes him under his wing and the lad, eternally grateful for saving him, listens to his every word.

He becomes a successful boxer but when he learns Wynn has him booked for a dishonest fight, he refuses to enter the ring. But under the auspices of a religious group, Martin is willing to fight a man who turns out to be the man he thought he killed. Wynn no longer has a hold on the boy, but the latter's devoutness and faith has made him less the happy-go-lucky sinner than before.

Miss Winters plays Wynn's devoted wife who tries to keep him on the straight-and-narrow, succeeding only part of the time. It is her first film in a year and a half and she's quite good. The young Martin does well enough, although some of his dialogue makes him seem more foolish than faithful. It is Wynn, though, who really gives the picture its quality. It's one of his really meaty roles and he makes the most of it. Although there is a tendency to be melodramatic, there are many light touches, the best of which is the harmonica-playing, punch-drunk pug who is Wynn's all around handyman. He's played nicely by Earl Holliman.

The screenplay is by Art Cohn from "The Lord in His Corner" and other stories by Eustace Cockrell. It was directed by Fred M. Wilcox and produced by Sol Baer Fielding and was photographed in Ansco Color.

Seen at the Metro screening room in New York. Reviewer's Rating: Good.—JAY REMER.

Release date, March 5, 1954. Running time, 73 minutes. PCA No. 16690. General audience classification. Sarah Wurlle.....Shelley Winters
Willy Wurlle.....Keenan Wynn
Daniel Norson.....Dewey Martin
Earl Holliman, Dave O'Brien, Charles Buchinsky, Yvette Dugay, Frank Richards, Jack Kruschen

Loop-hole

Allied Artists—Near-Perfect Bank Robbery

Within its modest framework, "Loop-hole" is an exciting and plausible melodrama dealing with a near-perfect bank robbery in Los Angeles. The cast is headed by Barry Sullivan, the innocent bank teller framed for the \$50,000

hoist, Dorothy Malone, as his worried wife, and Charles McGraw, as a slightly sadistic bonding company detective.

The screenplay, by Warren Douglas, is a spare and suspenseful job which never deviates from its central situation. Sullivan is seen at the opening of the film as a happily married, Mr. Average Man-type bank teller whose world is shattered when he realizes his books are off in the amount of \$49,900. That morning the bank auditors had been around on one of their periodic checkups. Known only to the audience is the fact that one of the so-called auditors was a phony who, in the general confusion, had looted Sullivan's cage.

Although the police and F. B. I. cannot prove anything against Sullivan, he is fired by the bank and in the ensuing weeks hounded out of a number of other positions by the hard-headed bonding company detective. Just as the ex-teller is becoming really desperate, he catches sight one day of the so-called auditor, leading to chase and a happy ending.

None of the events, in fact, are particularly surprising, but director Harold Schuster has succeeded in getting the maximum excitement out of all. The film is cleanly edited and nicely acted by the principals, as well as supporting people. The latter include portly Don Beddoe, as a middle-aged bank teller whose knowledge of the trade enabled him to mastermind the robbery, and Mary Beth Hughes, as his expensive girl friend and the cause of it all.

George Bricker and Dwight V. Babcock wrote the original story and Lindsley Parsons produced.

Seen at a New York screening room. Reviewer's Rating: Good.—VINCENT CANBY.

Release date, March 28, 1954. Running time, 80 minutes. PCA No. 16810. General audience classification. Mike Donovan.....Barry Sullivan
Gus Slavin.....Charles McGraw
Ruthie Donovan.....Dorothy Malone
Don Haggerty, Mary Beth Hughes, Don Beddoe, Dayton Lummis, Joanne Jordan, John Eldredge, Richard Reeves

Pride of the Blue Grass

Allied Artists—Horses and Romance

(In Color)

A race track story—touched with romance and conflict—canters along a well-beaten track in "Pride of the Blue Grass." In the standard fashion the story has its appeal and it boasts the talents of Lloyd Bridges in the lead. Good support comes from Vera Miles and Arthur Shields.

Miss Miles enters the story with a horse named Gypsy Prince, and despite a lack of funds, gets Bridges to be the trainer and Shields to help out. Unfortunately when the horse finally is entered in a race it breaks a leg because of a loose bandage.

As a result, in the story and screenplay by Harold Shumate, Bridges goes one way and Miss Miles another. That means Miss Miles dedicates herself to the rehabilitation of the horse and Bridges goes to work for another

(Continued on following page)

SHOWMEN'S REVIEWS ADVANCE SYNOPSIS SHORT SUBJECTS THE RELEASE CHART

(Continued from preceding page)

stable where he receives the attentions of siren Margaret Sheridan. The finale throws everything together happily. Gypsy Prince, cured, is entered in a race and wins. Bridges, a spectator, is jubilant, and forthwith proceeds to embrace Miss Miles. What's more, he returns to work as the trainer of Gypsy Prince.

Others in the cast are Michael Chapin, a jockey and Harry Chesire, a stable owner. Hayes Goetz produced and William Beaudine directed.

Seen in a New York projection room. Reviewer's Rating: Fair.—M. H.

Release date, April 4, 1954. Running time, 71 minutes. PCA No. 16675. General audience classification. Jim.....Lloyd Bridges
Linda.....Vera Miles
Margaret Sheridan, Arthur Shields, Michael Chapin, Harry Chesire, Cecil Weston, Emory Parnell, Joan Shawlee, Ray Walker

Bait

Columbia—The Lure of Gold

Hugo Haas, Hollywood's quadruple-threat man, here offers his sixth production. Like the others, it concerns a middle-aged man and his troubles with a young, tantalizing female. Thus the situations are aimed at adult audiences.

Haas plays a gold prospector who enlists the aid of a young farmer, John Agar, to help him attempt another strike at a lost gold mine. After much hard labor they discover the mine. But the lure of the gold is too much for Haas to give up half so he devises a clever little scheme to rid himself of his partner. He knows of a girl in town whose loose reputation is perfect for his plan. He offers to marry her and she accepts because of the security and protection his name means. They return to the one-room cabin where the three of them must spend the winter.

The marriage of convenience is working splendidly because the two young people are falling in love. Although they behave most properly, Haas plans to leave them alone in the hopes of finding them together. Thus he can dispose of Agar permanently with the unwritten law on his side. But the plot backfires on him and the two lovers thereupon escape his clutches.

The story and screenplay by Samuel W. Taylor with additional dialogue by Haas is slightly lengthy for the compact story it tells but the dialogue is genuine and realistic. Haas produced and directed and also gives the best performance. Miss Moore is sexy bait though her character is whitewashed rather thoroughly. Sir Cedric Hardwicke appears in an unnecessary prologue as the devil who tempts man to do his wicked chores.

"Bait" is on a par with Haas' other films and as such should do similar business.

Seen at the Columbia screening room in New York. Reviewer's Rating: Good.—J. R.

Release date, March, 1954. Running time, 79 minutes. PCA No. 16623. Adult audience classification. Marko.....Hugo Haas
Peggy.....Cleo Moore
John Agar
Emmett Lynn, Bruno Ve Sota, Jan Englund, George Keymas, Sir Cedric Hardwicke

Genevieve

Rank-U-I—Delightful British Comedy

(Color by Technicolor)

A nearly perfect comedy is this J. Arthur Rank presentation, distributed here by Universal-International and headed for big grosses and long runs in selective houses across the country. Stars of the piece are John Gregson, Dinah Sheridan (Britain's top money-making actress last year), Kenneth More and Kay Kendall. Although none of them is particularly well known here, even in the selective houses, they make an attractive, talented quartette which, if properly exploited, could go a long way in selling British pictures to general American audiences.

The "Genevieve" of the title is a remarkably well-preserved 1904 vintage automobile belong-

ing to a young London barrister, Gregson. He is a normal, happily married (to Miss Sheridan) man in all respects excepting those pertaining to old cars. His best friend, More, a sort of London variation on the Madison Avenue advertising type, is similarly afflicted. The film depicts the crises and disasters which befall them when they enter their old automobiles in the annual London to Brighton commemoration run, a trip which ordinarily would take several hours but in a 1904 Darracq takes two days.

Mechanical difficulties are uppermost in their minds when they set out, Gregson and Miss Sheridan in his Darracq and More in his Spyker. Accompanying More is Miss Kendall, a willow London model who brings along her huge St. Bernard whom she suspects of being somewhat neurotic (for months the dog would eat nothing but ravioli). Each car has its share of mechanical difficulties, in turn complicated by the rivalry of the two friends, first over Miss Sheridan, and then over the virtues of their cars. This leads to a hilarious race from Brighton back to London, with both ladies unhappy accomplices.

The incidents are full of high good humor and the dialogue is witty, but most importantly the characters, as played by the above four, are extremely ingratiating and appealing.

Miss Sheridan, for instance, thinks the whole business of old automobiles is silly, but goes along with her husband with only a modicum of bad humor. Miss Kendall, who could be a rather cool and pompous type, turns out to be an ex-trumpeter of an all-girl band and when the chips are down (the car stalled in a mud puddle) gets out and pushes, silk stockings and a terrible hangover, notwithstanding. The gentlemen, too, are wonderfully individual in their humors.

Fine timing and pace is shown in the direction of Henry Cornelius, who also produced. An excellent story and screenplay by William Rose has helped, of course. The quality of the production can be indicated by the calibre of the supporting cast, which includes the irrepressible Joyce Grenfell in a telling bit as the gangling proprietress of a run-down Brighton hotel. The color by Technicolor is lovely, as are the many British countryside vistas, back-grounds for the cross country race.

Seen at the Universal screening room in New York. Reviewer's Rating: Excellent.—V. C.

Release date, February, 1954. Running time, 86 minutes. PCA No. 16715. General audience classification. Alan.....John Gregson
Wendy.....Dinah Sheridan
Ambrose Claverhouse.....Kenneth More
Rosalind Peters.....Kay Kendall
Geoffrey Keen, Harold Siddons, Joyce Grenfell, Arthur Warner

Intimate Relations

Carroll Pictures—Tangled Emotions

Under the provocative title, "Intimate Relations," this British importation examines the consequences of a mother's possessiveness of her son and throws in an explosive romantic triangle between the boy, his father and a young lady. Based on a play by Jean Cocteau, the picture handles its theme maturely and is superbly acted. The entire action takes place indoors and for the most part unfolds like a photographed stage play. The nature of the story and the quality of the acting makes the picture best suited for houses catering to the more discriminating audiences.

The story centers around a neurotic mother who almost devours her son with misdirected love. When she learns that he is in love with a young lady she immediately moves to break up the romance. Further complicating matters is the fact that the girl was in love with the boy's father, never of course knowing of the family ties. Eventual disclosure of the tangled emotions leads to an assortment of conflicts. Although these struggles and anguish are presented with credibility in the Charles Frank screenplay, the mark of theatricality is plainly stamped on the proceedings.

The ending, grim in one respect and happy

in another, resolves things completely.

Elsy Albin is sensitive and talented as the young girl, while Marian Spencer and Ruth Dunning give excellent portrayals as the mother and her sister respectively, and Russell Enoch and Harold Warrender are splendidly cast as the son and father.

Seen in a New York projection room. Reviewer's Rating: Very Good.—M. H.

Release date, February, 1954. Running time, 85 minutes. Adult audience classification. George.....Harold Warrender
Yvonne.....Marian Spencer
Ruth Dunning, Russell Enoch and Elsy Albin

FOREIGN REVIEW

APPOINTMENT FOR MURDER

I.F.E.—Italian with English Subtitles

It is rare, indeed, when the Italian movie-makers import a murder mystery, but "Appointment for Murder" is just such a film. It is no better or worse than the American or British counterparts and, as such, its best audience should be found in the Italian language houses. But it has a good set of subtitles.

A woman has jumped or been pushed five stories to her death in an apartment house. The detective on the case lives in this house and he discovers that the woman's estranged husband lives there. She had been extorting money from him and had threatened to kill herself if he didn't pay. The detective's daughter, however, is in love with the young man and she tries to provide an alibi for him. The detective is heartsick over the daughter's involvement in the scandal. When a genuine alibi is proved, circumstances point to the girl as the killer. She, of course, is innocent and the real murderer is caught via some interesting detective work.

The cast names are not familiar but Umberto Spadaro is quite good as the efficient detective and the overwrought father. Delia Scala is lovely, but wooden as the daughter but the rest of the cast is convincing. Baccio Bandini directed and wrote the story which was turned into the screenplay with four others. It is a Lux Film released by I. F. E.

Seen at a trade screening at the Cinema Verdi theatre in New York. Reviewer's Rating: Fair.—J. R.

Release date, February, 1954. Running time, 90 minutes. General audience classification. Detective Pietrangeli.....Umberto Spadaro
Silvia.....Delia Scala
Andrea J. Bosic, Marco Vicario, Natale Cirino, Dorian Grey

ADVANCE SYNOPSIS

CASANOVA'S BIG NIGHT

(Paramount)

PRODUCER: Paul Jones. DIRECTOR: Norman McLeod. PLAYERS: Bob Hope, Joan Fontaine, Audrey Dalton, Basil Rathbone, John Carradine, Vincent Price. Technicolor.

COMEDY. Bob Hope, as a tailor's apprentice, is mistaken for the great lover, Casanova. The Duchess of Genoa hires him to test the love of Audrey Dalton, her son's fiancée. He is to bring back a petticoat embroidered with the Duchess' family crest. Helping him carry out this interesting assignment are Joan Fontaine as a grocer's daughter and Basil Rathbone as the real Casanova's valet. Vincent Price plays the great lover.

THE BLACK GLOVE

(Lippert)

PRODUCER: Michael Carreras. DIRECTOR: Terence Fisher. PLAYERS: Alex Nicol, Eleanor Summerfield.

DRAMA. Alex Nicol plays a famous trumpet player who is suspected of murdering a blues singer. He has only two minor clues to work on but he narrows the suspects down to four people. After several fights and other threats of violence including poison placed on the mouthpiece of his trumpet, he is able to locate the guilty party.

ROSE MARIE (CinemaScope)

(Metro-Goldwyn-Mayer)

PRODUCERS: Arthur Hornblow, Jr. and Lawrence Weingarten. **DIRECTOR:** Merwyn LeRoy. **PLAYERS:** Ann Blyth, Howard Keel, Fernando Lamas, Marjorie Main, Bert Lahr, Eastman Color.

MUSICAL. Ann Blyth, a young tomboy, is taken away from her beloved Canadian woods when her father dies and is brought to live at a mountie post. She and the mounties become comrades after many months but when the senior officer discovers her there he sends her to a nearby town where she learns to become a lady. She meets a French Canadian trapper, Fernando Lamas. Their ensuing love affair does not go unnoticed by Lamas' Indian girl friend. Now both Lamas and Howard Keel, a mountie, are in love with her. When an Indian chief is killed, the blame goes to Lamas, but he's eventually cleared and wins the hand of Miss Blyth. Many of the famous songs are heard including "Indian Love Call" and "Rose Marie."

FANGS OF THE WILD

(Lippert)

PRODUCER: Robert L. Lippert, Jr. **DIRECTOR:** William Claxton. **PLAYERS:** Charles Chaplin, Jr., Onslow Stevens, Margia Dean.

DRAMA. When young Freddy Ridgeway and his dog Shep are hiding in the woods, they see Charles Chaplin, Jr., murder his hunting companion. He makes the death appear accidental. The boy's father doesn't believe him when he tells him what happened, but Chaplin's wife, Margia Dean, guessing the man was shot out of jealousy, tells the boy to look for the missing evidence. Chaplin goes after him, but after a chase in the woods and a battle with the dog, he falls to his death and his guilt is proven.

NIGHT PEOPLE (CinemaScope)

(20th-Fox)

PRODUCER-DIRECTOR: Nunnally Johnson. **PLAYERS:** Gregory Peck, Broderick Crawford, Rita Gam, Anita Bjork. Technicolor.

DRAMA. When a young corporal in the U. S. Army, stationed in Germany, is kidnapped by the Russians, his father, Broderick Crawford, immediately rushes over to Germany thinking his money and position can be of service. There he encounters Gregory Peck, a colonel in the CIC who is working on the case. The Russians want two Germans, man and wife, in exchange for the return of the boy. Crawford doesn't care what price anyone must pay even though he learns the man was blinded by the Gestapo. Many more intrigues enter the story before the boy is returned safely and the person mainly responsible for much of the misery is apprehended.

HOLLYWOOD THRILL-MAKERS

(Lippert)

PRODUCER: Maurice Kosloff. **DIRECTOR:** Bernard "B. B." Ray. **PLAYERS:** James Gleason, Bill Henry.

DRAMA. When a movie stunt man, James Macklin, is hurt on location, a local boy, Bill Henry, volunteers to replace him. He does so well that James Gleason, an ex-stunt man turned agent, takes him to Hollywood. There Henry marries Gleason's daughter and promises her to give up stunting after he is injured. But Henry encourages Macklin to take a good-paying job on which he is killed. So Henry performs the stunt, is miraculously unharmed and does promise to definitely give up the profession.

ELEPHANT WALK

(Paramount)

PRODUCER: Irving Asher. **DIRECTOR:** William Dieterle. **PLAYERS:** Elizabeth Taylor, Dana Andrews, Peter Finch. Technicolor.

DRAMA. Filmed in Ceylon, London and Hollywood, "Elephant Walk" is based on the

novel by Robert Standish. It tells of Peter Finch who inherits a huge tea plantation. He marries Elizabeth Taylor in London and only when they return to Ceylon does she discover he is a multi-millionaire. It is only then she realizes she must live in the mansion, Elephant Walk, far removed from any social life. When life becomes unbearable, she decides to run away with the overseer, Dana Andrews. But the outbreak of a plague prevents her leaving. The elephants stampede and the house is ruined. When this tie with his father is destroyed, Finch gets new understanding and his wife remains with him.

THE CAINE MUTINY

(Columbia)

PRODUCER: Stanley Kramer. **DIRECTOR:** Edward Dmytryk. **PLAYERS:** Humphrey Bogart, Jose Ferrer, Van Johnson, Fred MacMurray, Robert Francis, May Wynn. Technicolor.

DRAMA. Based on the recent fabulous best-seller and Pulitzer prize-winner by Herman Wouk, "The Caine Mutiny" stars Humphrey Bogart as Captain Queeg whose psychopathic tendencies bring the mutiny to a head; Jose Ferrer as Lt. Barney Greenwald, the lawyer who defends the men charged with leading the mutiny; Van Johnson, Lt. Steve Maryk, the ship's executive officer who helps lead the mutiny; and Fred MacMurray as Lt. Tom Keefer, the intellectual who incites the mutiny. Featured are two newcomers, Robert Francis and May Wynn who provide the brief love interest.

SHORT SUBJECTS

SUNDAY BY THE SEA (Noel Meadow)

A winsome glimpse of the English enjoying their relaxation by the seaside is caught in "Sunday by the Sea," an adroitly put together subject which was awarded the Grand Prize at the Venice Film Festival. As the sequences roll with brisk variation, they are accompanied by music hall ballads which illuminate the images like a commentary. The subject is of high-quality, refreshing in originality and impressive in content. Distributed by Arlan Pictures, Inc., it seems smartly suited for discriminating houses.

Release date: February, 1954. 13½ minutes

ANGLING FOR THRILLS (Paramount)

Grantland Rice Sportlight (R13-6)

Among the fishing expeditions seen in this sport short are: a young fellow and girl under water fishing for abalone off the coast of California; anglers in the Tobique River at New Brunswick, Canada, looking for Atlantic salmon; fishing for the giant Blue Marlin in the Gulf Stream; two men on a small Cuban river simultaneously hooking a leaping tarpon; and finally a couple of kids catching frogs and enjoying a meal of delicious frog's legs.

Release date: January 22, 1954 9 minutes

POLOVETZIAN DANCES FROM

"PRINCE IGOR" (20th-Fox)

CinemaScope Special in Technicolor (7405)

In another CinemaScope Special which features Alfred Newman conducting the 20th Century-Fox Symphony Orchestra, still more great music from the classics is heard. Ken Darby and the chorus accompany this work by Borodin.

Release date: February, 1954 7½ minutes

MEMORIES IN UNIFORM (Columbia)

Screen Snapshots (6855)

Movie star John Carroll is Ralph Staub's guest and they reminisce of the days when Carroll and other Hollywood headliners served in the armed forces. Those seen include James Stewart, Gene Autry, Clark Gable, Ronald Reagan, Alan Ladd, George Montgomery, Desi Arnaz, Van Heflin, John Payne and many others.

Release date: January 2, 1954 10½ minutes

BLIND DATE (20th-Fox)

Terrytoon in Technicolor (5404)

Heckle and Jeckle, the talking magpies, read that a millionaire offers a big reward for the finder of his long-lost childhood sweetheart. Heckle decides to disguise Jeckle as the girl, over the latter's protests, and takes him to the millionaire. He is instantly smitten and pursues Jeckle around the place. Although he is able to duck him at first, Jeckle is finally caught. Heckle collects the reward and is about to exit from the house when he is trampled by a battery of impersonators made up like the sweetheart and who have the same idea about collecting the reward.

Release date: February, 1954

7 minutes

THE SEAPREME COURT (Paramount)

Noveltoon in Technicolor (P13-2)

Little Audrey goes to the bottom of the sea where humans are not welcome. She encounters swordfish, weakfish, sailfish and even a whale. She's regarded as a trespasser and is tried before a jury of 12 sardines who sentence her to the EELectric chair. But it's all been just a dream. Audrey fell asleep while fishing and she's awakened by a nibble but she wants no part of any fish so she tosses the finny creature right back.

Release date: January 29, 1954

7 minutes

INCOME TAX SAPPY (Columbia)

Stooge Comedies (6404)

This time the three boys with the aid of Moe's wife falsify their tax return. They are so satisfied that they call themselves tax experts. They become wealthy and entertain clients one of whom turns out to be a tax investigator. Although the boys start running the law catches up.

Release date: February 4, 1954 16½ minutes

PRESCRIPTION FOR PERCY (20th-Fox)

Terrytoon in Technicolor (5410)

Little Roquefort, the mouse, is enjoying a sundae at a soda fountain when Percy, the cat, snatches it away from him. The mouse begins the chase but after Percy recovers from some mishaps, he devours the mouse's malted milk. Roquefort then forces sleeping pills, reducing pills and hair remover on Percy and as the final blow, he comes in contact with vanishing cream. The cat is finally ousted from the store.

Release date: April, 1954 7 minutes

UNCOMMON SENSE (Paramount)

Topper (M13-2)

Presented here are examples of animal intelligence and human patience. First a German Shepherd learns how to take a gun from the hand of a would-be-murderer, then attacking him while being shot at with real bullets. Next a raven is trained to do card tricks, light a cigarette and operate a cash register. Then some "educated" carp dine and socialize in an unusual manner. Finally a group of ferocious lions are seen during a dangerous wild animal training session.

Release date: January 29, 1954 10 minutes

DANCERS OF THE DEEP (20th-Fox)

Movietone Special in Color and CinemaScope (7402)

The keynote for these champion women swimmers is good rhythm. They are shown limbering up at Silver Springs, Florida. Leading exponents of synchronized swimming are seen performing their spectacular effects in a three-ring water circus. This is one sport that is also an art.

Release date: February, 1954

7 minutes

BATTLING BIG FISH (Columbia)

World of Sports (6804)

On the Pacific coast of Chile at Iquique, the hunters of the sea catch some dolphin and tuna, both big stuff, but only bait down there. Then the bait fish are used to draw the big game. One is a fighting swordfish who puts up a great struggle and the other is a huge marlin.

Release date: December 17, 1953 11 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 2174-2175, issue of February 6, 1954.

Feature Product by Company starts on Page 2149, issue of January 16, 1954.

Color pictures designated by (c).

* Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), M—Mature Young People, Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

CinemaScope designed by (CS).

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
A									
Abbott & Costello Meet Dr. Jekyll & Mr. Hyde (329)	Univ.	Abbott & Costello-B. Karloff	Aug., '53	77m	Aug. 1	1934	AY	A-1	Good
Act of Love	UA	Kirk Douglas-Dany Robin	Mar., '54	108m	Dec. 19	2109		B	Very Good
Actress The (403)	MGM	Spencer Tracy-Jean Simmons	Sept. 25, '53	90m	Aug. 8	1941	AY	A-2	Excellent
Affair in Monte Carlo (Brit.) (color) (5307)	AA	Merle Oberon-Richard Todd	Sept., '53	74m	Sept. 19	1998			Good
Affair with a Stranger (323)	RKO	Jean Simmons-Victor Mature	June 20, '53	89m	June 13	1870	AY	A-2	Fair
Affairs of Dobie Gillis, The (346)	MGM	Debbie Reynolds-Bobby Van	Aug. 14, '53	74m	June 8	1862	AY	A-2	Very Good
Alaska Seas (5313)	Para.	Robert Ryan-Jan Starling	Feb., '54	78m	Jan. 23	2158		A-2	Good
All-American (333)	Univ.	Tony Curtis-Lori Nelson	Oct., '53	83m	July 25	1925	AYC	A-1	Very Good
All I Desire (325)	Univ.	Barbara Stanwyck-Richard Carlson	July, '53	79m	June 20	1877	A	A-2	Very Good
All the Brothers Were Valiant (c) (407)*	MGM	Robert Taylor-Ann Blyth	Nov. 13, '53	101m	Oct. 17	2029	AM	A-2	Excellent
Annapurna (c)	Mayor-Kingsley	Documentary	Dec., '53	60m	Dec. 19	2110		A-1	Excellent
Appointment in Honduras (406) (color)	RKO	Glenn Ford-Ann Sheridan	Oct. 16, '53	79m	Oct. 31	2046	AY	B	Fair
Appointment for Murder (Ital.-Eng. Titles)	IFE	Delia Scala	Feb., '54	90m	Feb. 20	2190			Fair
Arena (color) (3D) (337)	MGM	Gig Young-Jean Hagan	June, '53	71m	June 27	1885	AYC	B	Very Good
Arrowhead (color) (5227)	Para.	Charlton Heston-Jack Palance	Aug., '53	105m	June 20	1878	AY	A-2	Very Good
B									
Back to God's Country (color) (403)	Univ.	Rock Hudson-Steve Cochran	Nov., '53	78m	Sept. 26	2006	A	A-2	Good
Bad for Each Other (624)	Col.	Charlton Heston-Lizabath Scott	Jan., '54	83m	Dec. 12	2101	AY	B	Good
Bait	Col.	Hugo Haas-Cleo Moore	Mar., '54	79m	Feb. 20	2190		B	Good
Band Wagon, The (color) (345)*	MGM	Fred Astaire-Cyd Charisse	Aug. 7, '53	112m	July 11	1909	AY	A-2	Excellent
Bandits of the West (5243)	Rep.	Allen Rocky Lane	Sept., '53	54m	Aug. 22	1958	AYC	A-1	Fair
Beachhead (c)	UA	Tony Curtis-Frank Lovejoy	Feb., '54	89m	Jan. 30	2165		A-2	Very Good
Beast from 20,000 Fathoms, The (221)	WB	Paul Christian-Paula Raymond	June 13, '53	80m	June 20	1878	AY	A-1	Very Good
Beat the Devil	UA	Humphrey Bogart-Jennifer Jones	Mar., '54	82m	Dec. 19	(S)2111			
Beggar's Opera, The (Brit.) (c) (304)	WB	Laurence Olivier-Dorothy Tutin	Sept. 26, '53	94m	Aug. 29	1965	AM	A-2	Very Good
Beneath the 12-Mile Reef (c) (CS) (337)*	20th-Fox	Terry Moore-Robert Wagner	Dec., '53	102m	Dec. 19	2109	AY	A-1	Very Good
Best Years of Our Lives	RKO	March-Loy-Andrews-Wright	(reissue) Feb., '54	170m	Dec. 19	2110			Superior
Big Heat (615)*	Col.	Glenn Ford-Gloria Grahame	Oct., '53	90m	Sept. 26	2006	AM	B	Good
Big Leagues, The (347)	MGM	Edward G. Robinson-Vera-Ellen	Aug. 21, '53	71m	July 18	1918	AMYC	A-1	Good
Bigamist, The	Filmakers	Joan Fontaine-Ida Lupino	Dec., '53	80m	Jan. 2	2125		B	Very Good
Bitter Creek (5423)	AA	Wild Bill Elliott	Mar. 21, '54	83m	Jan. 30	(S)2167			
Black Glove (5305)	Lippert	Alex Nicol	Jan. 29, '54		Feb. 20	(S)2190			
Blackout (5309)	Lippert	Dane Clark	Mar. 5, '54						
Blowing Wild (306)	WB	Gary Cooper-Barbara Stanwyck	Oct. 17, '53	90m	Sept. 19	1997	A	A-2	Very Good
Blueprint for Murder, A (332)	20th-Fox	Joseph Cotten-Jean Peters	Sept., '53	76m	Aug. 1	1933	AY	A-2	Very Good
Border River (c) (409)	Univ.	Joel McCrea-Yvonne de Carlo	Jan., '54	81m	Jan. 9	2134	AY	A-2	Good
Botany Bay (color) (5307)	Para.	Alan Ladd-James Mason	Nov., '53	94m	Oct. 3	2013	AMY	A-2	Very Good
Both Sides of the Law (Brit.) (482)	U-I	Peggy Cummins-Rosamund Johns	Jan., '54	94m	Jan. 16	2141	AY		Good
Boy From Oklahoma (320) (c)	WB	Will Rogers, Jr.-Nancy Olson	Feb. 27, '54	88m	Jan. 16	2141		A-1	Good
C									
Caddy, The (5302)*	Para.	Martin & Lewis-Donna Reed	Sept., '53	95m	Aug. 8	1942	AYC	A-1	Very Good
Caine Mutiny, The (c)	Col.	Bogart-Ferrer-Johnson	Not Set		Feb. 20	(S)2191			
Calamity Jane (color) (311)*	WB	Doris Day-Howard Keel	Nov. 14, '53	101m	Oct. 31	2045	AMYC	A-1	Excellent
Camels West (c) (3D)	UA	Rod Cameron-Joanne Dru	Mar., '54						
Capt. John Smith & Pocahontas (c)	UA	Anthony Dexter-Jody Lawrance	Nov., '53	75m	Nov. 21	2077	AY	A-2	Fair
Captain Scarlett (color)	UA	Richard Greene	Aug. 12, '53	75m	Sept. 26	2007			Average
Captain's Paradise (Brit.)	UA	Alec Guinness-Yvonne de Carlo	Dec. 18, '53	76m	Oct. 10	2021	A	B	Excellent
Carnival Story, The (c)	RKO	Anne Baxter-Steve Cochran	Mar. 27, '54		Dec. 12	(S)2103			
Casanova's Big Night (c)	Para.	Bob Hope-Joan Fontaine	Not Set		Feb. 20	(S)2190			
Cavalleria Rusticana (c)	Savini	Mario del Monaco	Dec. 26, '53	60m	Jan. 9	2134			Fair
Cease Fire! (5308) (3D)	Para.	Korean War	Jan., '54	75m	Nov. 28	2085	AY	A-1	Excellent
Champ for a Day (5211)	Rep.	Alex Nicol-Audrey Totter	Aug. 15, '53	90m	Sept. 26	2007	A	A-2	Good
Charge at Feather River, The (color) (3D) (223)*	WB	Guy Madison-Frank Lovejoy	July 11, '53	96m	July 4	1901	AYMC	A-2	Very Good
Charge of the Lancers (c)	Col.	Paulette Goddard	Feb., '54	74m				A-2	
China Venture (609)	Col.	Edmond O'Brien-Barry Sullivan	Sept., '53	83m	Aug. 29	1966	AMY	A-2	Good
City of Bad Men (color) (328)	20th-Fox	Jeanne Crain-Dale Robertson	Sept., '53	82m	June 27	1885	AY	A-2	Very Good
City That Never Sleeps (5209)	Rep.	Gig Young-Mala Powers	June 12, '53	90m	June 13	1870	AY	B	Good
Climped Wings (5320)	AA	Bowery Boys	Aug. 30, '53	62m	Nov. 28	2086		A-2	Good
Column South (color) (320)	Univ.	Audie Murphy-Joan Evans	June, '53	84m	May 16	1839	AY	A-1	Average
Combat Squad (613)	Col.	John Ireland-Lon McCallister	Oct., '53	72m	Oct. 3	2015	AY	A-1	Average
Command, The (C.S.) (c) (319)	WB	Guy Madison-Joan Weldon	Feb. 13, '54	88m	Jan. 23	2157		A-1	Very Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
Conquest of Cochise (color) (610)	Col.	John Hodiak-Robert Stack	Sept., '53	70m	Aug. 22 1957	AY	A-1	Good
Conquest of Everest (Brit.) (c)	UA	Documentary	Jan. 29, '54	78m	Dec. 12 2101		A-1	Good
Cowboy, The (5308) (c)	Lippert	Documentary	Apr. 23, '54	69m	Jan. 9 2134			Excellent
Crazylegs—All American (5224)	Rep.	Elroy Hirsch-Lloyd Nolan	Feb. 15, '54	87m	Oct. 31 2046	AMYC	A-1	Very Good
Creature from the Black Lagoon (415-3D, 416-2D)	Univ.	Richard Carlson-Julia Adams	Mar., '54	79m	Feb. 13 2182			Good
Crime Wave (308)	WB	Gene Nelson-Sterling Hayden	Mar. 6, '54	74m	Jan. 16 2142			Good
Crossed Swords (color)	UA	Errol Flynn-Gina Lollobrigida	Not Set		Oct. 31 (S)2047			
Cruel Sea, The (Brit.)	Univ.	Jack Hawkins-Donald Sinden	Aug., '53	121m	Aug. 8 1941	AY	A-1	Excellent
Cruisin' Down the River (color) (606)	Col.	Dick Haymes-Audrey Totter	Aug., '53	81m	July 25 1927	AYC	A-1	Average
D								
Dangerous Crossing (330)	20th-Fox	Jeanne Crain-Michael Rennie	Aug., '53	75m	July 25 1927	AY	A-1	Fair
Dangerous Mission (3D)	RKO	Victor Mature-Piper Laurie	Mar. 6, '54		Dec. 12 (S)2102			
Dangerous When Wet (color) (341)*	MGM	Esther Williams-Fernando Lamas	July 3, '53	95m	May 23 1845	AYC	A-2	Excellent
Decameron Nights (color) (461)	RKO	Joan Fontaine-Louis Jourdan	Nov. 16, '53	87m	Nov. 7 2061	A	B	Excellent
Desperate Moment (Brit.) (386)	Univ.	Mai Zetterling-Dirk Bogarde	Sept., '53	88m	Sept. 5 1981	AY	A-2	Very Good
Devil's Canyon (color) (3D) (402)	RKO	Virginia Mayo-Dale Robertson	July 25, '53	92m	Aug. 22 1957	A	A-2	Good
Diamond Queen, The (c) (302)	WB	Fernando Lamas-Arlene Dahl	Nov. 28, '53	80m	Aug. 15 1949	AMYC	A-2	Good
Donovan's Brain	UA	Low Ayres-Nancy Davis	Sept. 30, '53	83m	Oct. 10 2023	A	A-2	Fair
Down Laredo Way	Rep.	Rex Allen-Dona Drake	Aug. 5, '53	54m	Aug. 22 1957	AY	A-1	Good
Dragonfly Squadron	AA	John Hodiak-Barbara Britton	Mar. 21, '54	83m	Feb. 13 2182			Good
Dragon's Gold	UA	John Archer-Hillary Brooke	Not Set	70m	Jan. 30 2166		A-1	Fair
Dream Wife (335)	MGM	Cary Grant-Deborah Kerr	June 19, '53	99m	Mar. 14 1758	AY	A-2	Very Good
Drums of Tahiti (3D) (c)	Col.	Patricia Medina-Dennis O'Keefe	Jan., '54	73m	Dec. 26 2119	AY	A-2	Good
Duffy of San Quentin	WB	Joanne Dru-Paul Kelly	Mar. 13, '54	78m	Feb. 13 2182			Good
E-F								
East of Sumatra (color)	Univ.	Jeff Chandler-Marilyn Maxwell	Sept., '53	82m	Sept. 19 1998	AY	B	Good
Easy to Love (color) (410)	MGM	Esther Williams-Van Johnson	Dec. 25, '53	96m	Nov. 14 2069	AMYC	A-2	Very Good
Eddie Cantor Story (c) (316)	WB	Keefe Brasselle-Marilyn Erskine	Jan. 30, '54	116m	Dec. 19 2109	AYC	A-1	Very Good
El Alamein (620)	Col.	Scott Brady-Rita Moreno	Jan., '54	67m	Dec. 12 2101	AMYC	A-1	Fair
El Paso Stampede	Rep.	Alan Rocky Lane	Sept. 8, '53	54m	Oct. 10 2023	AMYC	A-1	Fair
Elephant Walk (c)	Para.	Elizabeth Taylor-Dana Andrews	Not Set		Feb. 20 (S)2191			
Escape from Fort Bravo (color) (409)	MGM	William Holden-Eleanor Parker	Dec. 4, '53	98m	Nov. 7 2061	AY	A-1	Very Good
Executive Suite	MGM	Holden-Allyson-Stanwyck-March-Douglas	Apr., '54		Feb. 13 (S)2183		A-2	Very Good
Eyes of the Jungle (5229)	Lippert	Jon Hall	July 1, '53	79m	Aug. 29 1966			Average
Fake, The	UA	Dennis O'Keefe-Coleen Gray	Sept. 25, '53	80m	Oct. 31 2046		A-1	Good
Fallen Angel (365)	20th-Fox	Alice Faye-Dana Andrews (reissue)	Nov., '53					Very Good
Fanfan the Tulip (Fr.)	UA	Gerard Philipe-Gina Lollobrigida	Dec., '53	96m	May 23 1847			
Fangs of the Wild (5311)	Lippert	Charles Chaplin, Jr.-Onslow Stevens	Mar. 26, '54		Feb. 20 (S)2191			
Farmer Takes a Wife (color) (307)	20th-Fox	Betty Grable-Dale Robertson	July, '53	81m	Apr. 25 1805	AYC	A-2	Very Good
Fighter Attack (c)	AA	Sterling Hayden-J. Carol Naish	Nov., '53	80m	Nov. 28 2086		A-1	Good
Fighting Lawman (5334)	AA	Wayne Morris	Sept. 20, '53	71m	Oct. 3 2014		A-1	Good
Fighting Men (5222)	Lippert	Special Cast	Oct. 9, '53	63m				
Final Test (Brit.)	Continental	Robert Morley-Jack Warner	Jan., '54	84m	Feb. 13 2183	AY		Very Good
5000 Fingers of Dr. T, The (color) (604)	Col.	Peter Lind Hayes-Mary Healy	Aug., '53	88m	June 20 1877	AY	A-1	Very Good
Flame of Calcutta (color) (603)	Col.	Denise Darcel-Patric Knowles	July, '53	70m	June 27 1886	AY	A-2	Good
Flight Nurse (5301)	Rep.	Joan Leslie-Forrest Tucker	Mar. 1, '54	90m	Nov. 7 2062	AY	A-1	Fair
Flight to Tangier(c) (2D-5331, 3D-5306)	Para.	Joan Fontaine-Jack Palance	Nov., '53	90m	Oct. 17 2030	AMY	B	Fair
Follow the Fleet (487)	RKO	Fred Astaire-Ginger Rogers (reissue)	Oct. 29, '53	110m				
Folly To Be Wise (Brit.)	Fine Arts	Alastair Sim-Marjita Hunt	Dec., '53	91m	Dec. 12 2102			Fair
Forbidden (407)	Univ.	Tony Curtis-Joanne Dru	Jan., '54	85m	Nov. 28 2086	A	B	Good
Forever Amber (366) (c)	20th-Fox	Linda Darnell-Cornel Wilde (reissue)	Nov., '53	140m				
Forever Female (5312)	Para.	G. Rogers-W. Holden-P. Douglas	Jan., '54	93m	June 6 1861	AY	B	Excellent
Fort Algiers	UA	Yvonne DeCarlo-Carlos Thompson	July 15, '53	78m	July 25 1927			Fair
49th Man, The (529)	Col.	John Ireland-Richard Denning	June, '53	73m	May 16 1838		A-1	Good
Four Sided Triangle, The (Brit.)	Astor	Barbara Payton-James Hayter	June, '53	81m	May 30 1853	AYC		Fair
Francis Covers the Big Town (324)	Univ.	Donald O'Connor-Yvette Dugay	July, '53	86m	June 13 1870		A-1	Good
French Line (color) (3D)	RKO	Jane Russell-Gilbert Roland	Feb. 8, '54	102m	Jan. 9 2134		C	Good
From Here to Eternity (616)*	Col.	M. Clift-B. Lancaster-D. Kerr	Sept., '53	118m	Aug. 1 1933	AM	B	Excellent
Fugitive in Trieste (Ital.)	IFE	Jacques Sernas	Jan., '54	83m	Jan. 30 2167			Fair
G								
Gay Adventure, The	UA	Burgess Meredith-Jean-Pierre Aumont	Aug. 21, '53	82m	Oct. 10 2022		A-2	Fair
Genevieve (c) (Brit.) (481)	U-I	Dinah Sheridan-John Gregson	Feb., '54	86m	Feb. 20 2190			Excellent
Gentle Gunman, The (Brit.) (388)	U-I	John Mills-Elizabeth Sellers	Oct., '53	86m	Oct. 3 2014	AY	A-2	Good
Gentlemen Prefer Blondes(c)* (326)	20th-Fox	Marilyn Monroe-Jane Russell	Aug., '53	91m	July 4 1903	AM	B	Excellent
Geraldine (5302)	Rep.	John Carroll-Mala Powers	Apr. 1, '54	90m	Dec. 12 (S)2103	AY	A-1	
Ghost Ship (Brit.) (5228)	Lippert	Hazel Court-Dermot Walsh	June 12, '53	69m	July 25 1927			Average
Gilbert & Sullivan (color) (Brit.)	UA	Maurice Evans-Robert Morley	Jan. 8, '54	105m	Oct. 31 2045		A-1	Excellent
Girl Next Door, The (c) (320)	20th-Fox	June Haver-Dan Dailey	June, '53	92m	May 16 1839	AY	A-1	Fair
Give a Girl a Break (c) (412)	MGM	Marge & Gower Champion	Jan. 1, '54	82m	Dec. 5 2093	AMYC	A-1	Good
Glass Web (2D-402, 3D-401)	Univ.	Edward G. Robinson	Nov., '53	81m	Oct. 17 2029	AM	A-2	Very Good
Glenn Miller Story (c) (412)	Univ.	James Stewart-June Allyson	Feb., '54	116m	Jan. 9 2133	AYC	A-1	Excellent
Glory Brigade, The (323)	20th-Fox	Victor Mature	July, '53	82m	May 16 1838	AY	A-1	Good
Go, Man, Go	UA	Harlem Globetrotters-Dane Clark	Jan., '54	82m	Jan. 23 2157			Excellent
Golden Blade, The (color) (332)	Univ.	Rock Hudson-Piper Laurie	Sept., '53	81m	Aug. 22 1957	AMYC	A-1	Excellent
Golden Coach (c) (Ital.-Eng. Dial.)	IFE	Anne Magnani	Jan., '54	105m	Jan. 23 2158		A-2	Very Good
Golden Idol, The (5315)	AA	Johnny Sheffield	Jan. 10, '54	70m				
Golden Mask (c)	UA	Wanda Hendrix-Van Heflin	Mar., '54					
Gorilla At Large (c) (3D)	20th-Fox	Cameron Mitchell-Anne Bancroft	Mar., '54		Jan. 30 (S)2167			
Great Diamond Robbery (419)	MGM	Red Skelton	Jan. 29, '54	69m	Dec. 5 2093	AMY	A-1	Good
Great Jesse James Raid (c) (5221)	Lippert	Willard Parker-Barbara Payton	July 17, '53	73m	Aug. 22 1958			Good
Great Sioux Uprising, The (color) (326)	Univ.	Jeff Chandler-Faith Domerque	July, '53	80m	June 27 1886	AY	A-1	Good
Greatest Love, The (Ital.-Eng. Dial.)	IFE	Ingrid Bergman-Alexander Knox	Jan., '54	113m	Jan. 16 2142			Good
Gun Belt (color)	UA	George Montgomery-Tab Hunter	July 24, '53	77m	July 18 1918	AYC	A-1	Good
Gun Fury (c) (3D) (617)	Col.	Rock Hudson-Donna Reed	Nov., '53	83m	Oct. 24 2037	AY	A-2	Good
Gypsy Colt (419) (c)	MGM	Donna Corcoran-Frances Dee	Apr. 2, '54	72m	Jan. 30 2165		A-1	Good
H								
Half a Hero (401)	MGM	Red Skelton-Jean Hagen	Sept. 4, '53	71m	Aug. 1 1933	AY	A-1	Good
Heat Wave (5310)	Lippert	Alex Nicol-Hillary Brooke	Apr. 9, '54					

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS		
				Issue	Page		L. of D.	Herald Review	
Heidi (Swiss)	UA	Elsbeth Sigmund	Apr., '54	98m	Dec. 26	2118	AYC	A-1	Very Good
Hell and High Water (c) (CS)	20th-Fox	Richard Widmark-Bella Darvi	Feb., '54	103m	Feb. 6	2173			Excellent
Hell's Half Acre	Rep.	Wendell Corey-Evelyn Keyes	Not Set	91m	Feb. 13	2183			Fair
Here Come the Girls (5309) (c)*	Para.	Hope-Clooney-Dahl-Martin	Dec., '53	78m	Oct. 24	2037	AM	B	Very Good
Highway Dragnet	AA	Richard Conte-Joan Bennett	Jan., '54	71m	Jan. 30	2166			Good
His Majesty O'Keefe (c) (315)	WB	Burt Lancaster-Joan Rice	Jan. 16, '54	93m	Jan. 2	2125	AY	A-2	Very Good
Holly and the Ivy (Brit.)	Pacemaker	Ralph, Richardson-Celia Johnson	Feb., '54	80m	Feb. 13	2183			Excellent
Hollywood Thrill-Makers (5321)	Lippert	James Gleason	Jan. 15, '54	60m	Feb. 20	(S)2191			
Hondo (3D) (312)*	WB	John Wayne-Geraldine Page	Jan. 2, '54	83m	Nov. 28	2085	AYC	A-1	Excellent
Horse's Mouth (Brit.)	Mayer-Kingsley	Robert Beatty	Jan., '54	77m	Jan. 23	2158			Good
Hot News (5327)	AA	Stanley Clements	Oct. 11, '53	61m	Nov. 28	2087			Good
Houdini (color) (5223)	Para.	Tony Curtis-Janet Leigh	July, '53	106m	May 23	1845	AMYC	A-1	Very Good
How to Marry a Millionaire (c) (CS)* (336)	20th-Fox	Grable-Monroe-Bacall	Nov., '53	96m	Nov. 14	2070	AY	A-2	Excellent
I									
I, the Jury (3D)	UA	Bill Elliott-Peggie Castle	Aug. 14, '53	87m	July 25	1926	A	B	Fair
Inferno (color) (3D) (346)	20th-Fox	Robert Wayne-Rhonda Fleming	Nov., '53	83m	July 25	1925	AY	A-2	Excellent
Intimate Relations (Fr.-Eng. Dial.)	Carroll	Harold Warrender-Marian Spencer	Feb., '54	85m	Feb. 20	2190			Very Good
Iron Mask (5313)	Lippert	Douglas Fairbanks (reissue)	Sept. 18, '53	73m					
Island in the Sky (301)	WB	John Wayne-Lloyd Nolan	Sept. 5, '53	109m	Aug. 8	1941	AY	A-1	Excellent
Isle of the Dead (482)	RKO	Boris Karloff-Ellen Drew	(reissue) July 15, '53	72m					
It Should Happen to You	Col.	Judy Holliday-Peter Lawford	Mar., '54	87m	Jan. 16	2141	AY	A-2	Very Good
It Started in Paradise (Brit.) (color)	Astor	Jane Hylton-Ian Hunter	July, '53	90m	Aug. 22	1958			Fair
J									
Jack Slade (5406)	AA	Mark Stevens	Nov. 8, '53	90m	Oct. 24	2037	AMY	A-2	Excellent
Jennifer (5407)	AA	Ida Lupino-Howard Duff	Oct. 25, '53	73m	Oct. 31	(S)2047	AY	A-2	
Jesse James vs. Daltons (c) (3D)	Col.	Brett King-Barbara Lawrence	Feb., '54	65m	Jan. 23	2158	AY	A-2	Good
Jivaro (5311) (c)	Para.	Fernando Lamas-Rhonda Fleming	Jan., '54	91m	Jan. 23	2157			Good
Joe Louis Story, The	UA	Coley Wallace-James Edwards	Sept. 18, '53	88m	Oct. 3	2013	AYC	A-1	Excellent
Jubilee Trail (c)	Rep.	Vera Ralston-Forrest Tucker	Jan. 15, '54	103m	Jan. 23	2158	AY		Good
Julius Caesar	MGM	Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6	1861	AY	A-1	Superior
K-L									
Key Largo (309)	WB	Robinson-Bogart-Bacall (reissue)	Nov. 7, '53	101m					
Keys of the Kingdom	20th-Fox	Gregory Peck-Thomas Mitchell (reissue)	Jan., '54	137m					
Kid from Left Field, The (325)	20th-Fox	Dan Dailey-Anne Bancroft	July, '53	87m	July 25	1926	AYC	A-1	Good
Killer Ape	Col.	Johnny Weissmuller	Dec., '53	68m	Nov. 21	2077	AMYC	A-1	Fair
Killers From Space	RKO	Peter Graves-Barbara Bestar	Jan. 23, '54	71m	Jan. 30	2166			Fair
King of the Khyber Rifles (c) (CS)	*20th-Fox	Tyrone Power-Terry Moore	Jan., '54	99m	Dec. 26	2117	AMY	A-1	Excellent
Kiss Me Kate (c) (3D) (408)*	MGM	Kathryn Grayson-Howard Keel	Nov. 26, '53	109m	Oct. 31	2045	AY	B	Excellent
Kiss of Death (354)	20th-Fox	Victor Mature-Richard Widmark (reissue)	July, '53	99m					
Knights of the Round Table (c) (CS) (413)*	MGM	Robert Taylor-Ava Gardner	Jan. 15, '54	115m	Dec. 26	2117	AMYC	A-1	Superior
Knock on Wood (color)	Para.	Danny Kaye-Mai Zetterling	Not Set		Nov. 7	(S)2063			
La Favorita (Ital.)	IFE	Paolo Silveri	Oct., '53	78m	Oct. 31	2047			Fair
La Traviata (c)	Savini	Lucia Evangelis-Giulio Gari	Dec. 26, '53	60m	Jan. 9	2134			Fair
Last of the Pony Riders (593)	Col.	Gene Autry	Nov., '53	59m	Nov. 7	2062	AMYC	A-1	Good
Last Posse, The (535)	Col.	Broderick Crawford-John Derek	July, '53	73m	June 13	1870	AY	A-2	Good
Latin Lovers (color) (348)	MGM	Lana Turner-Ricardo Montalban	Aug. 28, '53	104m	July 25	1926	AY	A-2	Good
Let's Do It Again (color) (533)	Col.	Jane Wyman-Ray Milland	July, '53	95m	June 20	1877	A	B	Very Good
Lili (color) (342)*	MGM	Leslie Caron-Mel Ferrer	July 10, '53	81m	Mar. 14	1757	AYC	A-2	Excellent
Limping Man (5318)	Lippert	Lloyd Bridges	Dec. 11, '53	76m	Dec. 26	2119			Good
Lion Is in the Streets (color) (305)	WB	James Cagney-Barbara Hale	Oct. 3, '53	88m	Sept. 12	1989	AMYC	A-2	Very Good
Little Boy Lost (5304)*	Para.	Bing Crosby-Claude Dauphin	Oct., '53	95m	July 11	1909	AYC	A-1	Excellent
Little Caesar (317)	WB	Edward G. Robinson (reissue)	Feb. 6, '54	80m					
Little Fugitive	Burstyn	Richie Andrusco	Oct. 6, '53	75m	Oct. 10	2021			Excellent
Living Desert, The (c)*	Disney	True Life Adventure	Nov., '53	73m	Oct. 10	2021	AMYC	A-1	Excellent
Long, Long Trailer, The (c) (416)	MGM	Lucille Ball-Desi Arnaz	Feb. 19, '54	96m	Jan. 9	2133			Excellent
Loop-hole (5414)	AA	Barry Sullivan	Mar. 28, '54	80m	Feb. 20	2189			Good
Louisiana Territory (3D) (color) (405)	RKO	Documentary	Oct. 16, '53	65m	Oct. 17	2030	AMYC	A-1	Good
Lucky Five (Ital.)	IFE	Aldo Fabrizi	Nov., '53	85m	Dec. 5	2094			Fair
Lure of the Sila (Ital.-Eng. Dub.)	IFE	Silvano Manganò	Dec. 25, '53	74m	Jan. 9	2134			Good
M									
Ma and Pa Kettle at Home (418)	Univ.	Marjorie Main-Percy Kilbride	Apr., '54		Aug. 1	1934	AY	A-2	Fair
Main Street to Broadway (344)	MGM	All Star Cast	July 31, '53	102m	Nov. 14	2069			Excellent
Man Between, The (Brit.)	UA	James Mason-Claire Bloom	Feb., '54	100m	Dec. 19	2110	A	B	Good
Man Crazy (339)	20th-Fox	Neville Brand-Christine White	Dec., '53	79m	Dec. 5	2094			Fair
Man From Cairo (5302)	Lippert	George Raft-Gianna Maria Canale	Nov. 27, '53	82m	July 18	1918	AY	A-1	Very Good
Man from the Alamo (color) (328)	Univ.	Glenn Ford-Julia Adams	Aug., '53	79m	Nov. 14	2070			Fair
Man In Hiding	UA	Paul Henreid-Lois Maxwell	Oct. 2, '53	79m	Dec. 26	2119	AM	B	Fair
Man in the Attic (340)	20th-Fox	Constance Smith-Jack Palance	Dec., '53	82m	Dec. 26	2119			Fair
Man of Conflict	Apex	Edward Arnold-John Agar	Dec., '53	88m	Dec. 26	2119			Fair
Marry Me Again (404)	RKO	Marie Wilson-Robert Cummings	Oct. 22, '53	72m	Sept. 26	2006	AY	B	Good
Martin Luther	deRochemont	Niall MacGinnis	Sept., '53	103m	Sept. 19	1997			Excellent
Master of Ballantrae, The (color) (225)	WB	Errol Flynn-Anthony Steel	Aug. 1, '53	89m	July 18	1918	AY	A-1	Very Good
Maze, The (3D) (3101)	AA	Richard Carlson-Veronica Hurst	July 26, '53	81m	July 18	1919			Very Good
Melba (color)	UA	Patrice Munsel-Robert Morley	Aug. 7, '53	113m	June 27	1885	AY	A-1	Very Good
Mexican Manhunt (5317)	AA	George Brent-Hillary Brooke	Sept. 13, '53	71m					
Mighty Joe Young (481)	RKO	Terry Moore-Ben Johnson (reissue)	July 15, '53	94m			AY	A-2	
Miss Robin Crusoe (c) (338)	20th-Fox	Amanda Blake-George Nader	Nov., '53	75m			A	B	Excellent
Miss Sadie Thompson (c) (3D)	Col.	Rita Hayworth-Jose Ferrer	Feb., '54	91m	Dec. 26	2117	AY		
Mission Over Korea (536)	Col.	John Hodiak-Audrey Totter	Aug., '53	86m	July 25	1926			Fair
Mr. Denning Drives North (Brit.)	Carroll	John Mills-Phyllis Calvert	Sept., '53	93m	Aug. 29	1966			Good
Mr. Potts Goes to Moscow (Brit.) (5431)	Stratford	George Cole-Nadia Gray	Jan. 10, '54	93m	Sept. 19	1998			Very Good
Mr. Robinson Crusoe (5314)	Lippert	Douglas Fairbanks (reissue)	Sept. 25, '53	70m					

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Mister Scoutmaster	20th-Fox	Clifton Webb-Edmund Gwenn	Sept., '53	87m	Aug. 29 1965	AYC	A-1	Very Good	
Mistress of the Mountains (Ital.)	Davis	Vivi Gioi	Jan., '54	90m	Dec. 12 2102			Good	
Mogambo (color) (404)*	MGM	Clark Gable-Ava Gardner	Oct. 9, '53	116m	Sept. 19 1997	A	B	Very Good	
Money from Home (c)									
(5316—3D, 5330—2D)	Para.	Dean Martin-Jerry Lewis	Feb., '54	100m	Dec. 5 2093	AMYC	A-1	Excellent	
Moon Is Blue, The	UA	William Holden-David Niven	July 17, '53	99m	June 13 1869		C	Very Good	
Moonlighter, The (3D) (303)	WB	Barbara Stanwyck-Fred MacMurray	Sept. 19, '53	77m	Sept. 19 1998	A	A-2	Good	
Murder on Monday (Brit.)	Mayer-Kingsley	Ralph Richardson-Margaret Leighton	Oct., '53	85m	Oct. 10 2022		A-1	Very Good	
My Heart Goes Crazy (Brit.) (c)	UA	Sid Field-Greta Gynt	July 22, '53	70m	Aug. 1 1935		A-1	Average	
N									
Naked Jungle, The (c)	Para.	Eleanor Parker-Charlton Heston	Mar., '54	95m	Feb. 13 2181			Good	
Nebraskan, The (color) (3D) (618)	Col.	Phil Carey-Roberta Haynes	Dec., '53	68m	Nov. 7 2062	AY	A-2	Fair	
New Faces (c) (CS)	Fox	Eartha Kitt-Robert Clary	Feb., '54	98m	Feb. 20 2189			Excellent	
Night Is My Kingdom, The (Fr.)	Davis	Jean Gabin-Simone Valera	Sept., '53	109m	Aug. 8 1943		A-2	Good	
Night People (c) (CS)	Fox	Gregory Peck-Rita Gam	Mar., '54		Feb. 20 (S)2191				
Night Without Stars (Brit.) (322)	RKO	David Farrar-Nadia Grey	July, '53	75m	July 4 1902		A-2	Fair	
99 River Street	UA	John Payne-Evelyn Keyes	Sept. 11, '53	83m	Aug. 29 1965	A	B	Good	
No Escape	UA	Lew Ayres-Sonny Tufts	Sept., '53	76m	Aug. 1 1934	A	A-2	Fair	
Norman Conquest (5303)	Lippert	Tom Conway-Eva Bartok	Sept. 11, '53	79m					
Northern Patrol (5330)	AA	Kirby Grant	July 12, '53	63m	July 18 1919		A-1	Fair	
O-P									
Othello	UA	Orson Welles-Fay Compton	Jan., '54		Jan. 9 (S)2135	AMY			
Out of the Past (488)	RKO	Robert Mitchum-Kirk Douglas (reissue)	Oct. 29, '53	97m					
Overcoat (Ital.)	Times	Renato Rascel	Oct., '53	96m	Oct. 17 2031		B	Very Good	
Overland Pacific (c)	UA	Jack Mahoney-Peggie Castle	Feb., '54	73m	Feb. 13 2182			Good	
Pack Train (575)	Col.	Gene Autry-Smiley Burnette	July, '53	57m	June 27 1887	AYC		Good	
Paratrooper (619) (c)	Col.	Alan Ladd-Leo Genn	Jan., '54	87m	Dec. 26 2118	AY		Very Good	
Paris Model (621)	Col.	Marilyn Maxwell-Paulette Goddard	Nov., '53	59m	Nov. 7 2062	A	B	Fair	
Paris Playboys (5418)	AA	Leo Gorcey-Huntz Hall	Mar. 7, '54	62m	Jan. 30 (S)2167				
Passionate Sentry, The (Brit.)	Fine Arts	Valerie Hobson-Nigel Patrick	Nov., '53	85m	Oct. 31 2047		A-2	Fair	
Path to the Kingdom (Span.)	Master	Dominique Blanchard	Jan., '54	85m	Dec. 19 2110		A-1	Good	
Personal Affair (Brit.)	UA	Gene Tierney-Leo Genn	Feb., '54	82m	Jan. 9 2133	AY	A-2	Good	
Pickwick Papers (Brit.)	Mayer-Kingsley	Nigel Patrick-James Hayter	Feb., '54	109m			A-1		
Plunder of the Sun	WB	Glenn Ford-Diana Lynn	Aug. 29, '53	81m	Aug. 8 1942	AY	A-2	Good	
Pride of the Blue Grass (c) (5410)	AA	Lloyd Bridges-Vera Miles	Apr. 4, '54	71m	Feb. 20 2189			Fair	
Prince Valiant (c) (CS)	20th-Fox	Robert Wagner-Janet Leigh	Apr., '54		Dec. 5 (S)2094	AY	A-2	Fair	
Prisoners of the Casbah (c) (622)	Col.	Gloria Grahame-Cesar Romero	Nov., '53	78m	Nov. 7 2062				
Private Eyes (5321)	AA	Bowery Boys	Dec. 6, '53	64m	Dec. 5 (S)2094	AY	A-2		
Project M-7 (483) (Brit.)	U-I	Phyllis Calvert	Nov., '53	86m	Nov. 28 2087		A-1	Fair	
Project Moon Base (5315)	Lippert	Donna Martell-Ross Ford	Sept. 4, '53	63m	Sept. 5 1982			Fair	
Public Enemy (318)	WB	Jean Harlow-James Cagney (reissue)	Feb. 6, '54	83m			B		
Q-R									
Queen Is Crowned, A (Brit.) (c) (323)*	Univ.	Laurence Olivier, narrator	June, '53	86m	June 13 1869	AYC		Excellent	
Queen of Sheba (Ital-Eng.) (5325)	Lippert	Gino Cervi-Leonora Ruffo	Feb. 12, '54	99m	Nov. 14 2070		A-2	Fair	
Quo Vadis (c) (411)	MGM	Robert Taylor-Deborah Kerr (reissue)	Jan., '54						
Red Garters (c)	Para.	Rosemary Clooney-Jack Carson	Mar., '54	91m	Feb. 6 2173			Very Good	
Red River Shore (5234)	Rep.	Rex Allen	Dec. 15, '53	54m	Dec. 26 2118	AMYC	A-1	Good	
Return to Paradise (c)	UA	Gary Cooper-Roberta Haynes	July 10, '53	100m	July 25 1925	AM	B	Very Good	
Rhapsody (420) (c)	MGM	Elizabeth Taylor-Vittorio Gassman	Apr. 16, '54	115m	Feb. 13 2181			Excellent	
Ride Clear of Diablo (c) (413)	Univ.	Audie Murphy-Susan Cabot	Mar., '54	81m	Feb. 6 2173		A-2	Very Good	
Ride Vaquero (c) (343)	MGM	Robert Taylor-Ava Gardner	July 17, '53	90m	June 20 1879	AMY	A-2	Fair	
Riders to the Stars (c)	UA	Richard Carlson-Harbert Marshall	Jan. 29, '54	81m		AY	A-1		
Riot in Cell Block 11	AA	Neville Brand-Leo Gordon	Feb. 28, '54	80m	Feb. 13 2181			Excellent	
River of No Return (c) (CS)	20th-Fox	Robert Mitchum-Marilyn Monroe	Mar., '54						
Road House (355)	20th-Fox	Richard Widmark-Ida Lupino (reissue)	July, '53	95m					
Rob Roy (c) (Brit.) (494)	Disney-RKO	Richard Todd-Glynis Johns	Feb. 27, '54	89m	Nov. 28 2086	AMYC	A-1	Good	
Robe, The (C.S.) (c) (335)*	20th-Fox	Victor Mature-Jean Simmons	Oct., '53	135m	Sept. 26 2005	AYC	A-1	Superior	
Roman Holiday (5301)*	Para.	Gregory Peck-Audrey Hepburn	Sept., '53	119m	July 4 1901	AMYC	A-2	Excellent	
Rose Bowl Story (5204)	Allied	Marshall Thompson (reissue)	Sept. 6, '53	73m					
Rose Marie (CS) (c) (418)	MGM	Blyth-Keel-Lamas-Main	Mar. 19, '54		Feb. 20 (S)2191				
Royal African Rifles, The (c) (5403)	AA	Louis Hayward-Veronica Hurst	Sept. 27, '53	75m	Oct. 3 2015		A-1	Average	
Run for the Hills	Realart	Sonny Tufts-Barbara Payton	June, '53	76m	Sept. 5 1981			Fair	
S									
Saadia (c) (415)	MGM	Cornel Wilde-Mel Ferrer	Feb. 5, '54	82m	Jan. 2 2125		A-1	Good	
Sabre Jet (c)	UA	Robert Stack-Coleen Gray	Sept. 4, '53	96m	Sept. 12 1989	AY	A-1	Good	
Saginaw Trail (576)	Col.	Gene Autry	Sept., '53	56m	Aug. 29 1966	AY	A-1	Good	
Sailor of the King (327)	20th-Fox	Jeffrey Hunter-Michael Rennie	Aug., '53	83m	July 18 1917	AY	A-2	Excellent	
Saskatchewan (414) (c)	Univ.	Alan Ladd-Shelley Winters	Mar., '54						
Scandal at Scourie (c) (336)	MGM	Greer Garson-Walter Pidgeon	June 12, '53	90m	May 2 1821	AYC	A-2	Very Good	
Scared Stiff (5222)*	Para.	Martin & Lewis-Lizabeth Scott	June, '53	108m	Apr. 18 1798	AYC	A-1	Excellent	
Sea Around Us, The (c) (403)	RKO	Documentary	July 11, '53	61m	Jan. 17 1686	AYC	A-1	Very Good	
Sea of Lost Ships (5213)	Rep.	John Derek-Wanda Hendrix	Feb., '54	85m	Oct. 31 2046	AMYC	A-1	Good	
Second Chance (c) (3D)* (403)	RKO	Robert Mitchum-Linda Darnell	July 18, '53	82m	July 18 1919	AMY	A-2	Very Good	
Secret Document—Vienna (Fr.)	Davis	Frank Villard-Renee St. Cyr	Feb. 15, '54	90m	Jan. 30 2166			Fair	
Shadow Man (5316)	Lippert	Cesar Romero	Oct. 16, '53						
Shadows of Tombstone	Rep.	Rex Allen	Sept. 28, '53	54m	Oct. 10 2022			Good	
Shane (c) (5225)*	Para.	Alan Ladd-Jean Arthur	Aug., '53	117m	Apr. 18 1797	AY	A-2	Excellent	
Shark River (c)	UA	Steve Cochran-Carole Mathews	Nov., '53	80m	Nov. 7 2062	AMYC	A-2	Fair	
She Couldn't Say No	RKO	Jean Simmons-Robert Mitchum	Feb. 15, '54	89m	Jan. 16 2141		A-2	Good	
Siege at Red River (c)	20th-Fox	Van Johnson-Joanne Dru	Feb., '54		Dec. 19 (S)2111				
Singin' in the Corn	Col.	Judy Canova-Allen Jenkins (reissue)	Jan., '54	64m					
Sins of Jezebel (c) (5225)	Lippert	Paulette Goddard	Oct. 23, '53	74m	Nov. 28 2086		B	Good	

TITLE—Production Number—Company	Stars	Release Date	Running Time	—REVIEWED— (S)=synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Sky Commando (542)	Col. Dan Duryea-Frances Gifford	Sept., '53	69m	Aug. 22	1958	AY	A-1	Fair	
Slaves of Babylon (525) (c)	Col. Richard Conte-Linda Christian	Oct., '53	82m			AY			
So Big (307)*	WB Jane Wyman-Sterling Hayden	Oct. 31, '53	101m	Oct. 3	2013	AMYC	A-1	Excellent	
So Little Time (Brit.)	MacDonald Maria Schell-Marius Goring	July, '53	89m	Aug. 8	1942			Very Good	
So This Is Love (color)	WB Kathryn Grayson-Walter Abel	Aug. 15, '53	101m	July 18	1917	AY	A-1	Excellent	
Something Money Can't Buy (Brit.)	Univ. Patricia Roc-Anthony Steel	Oct., '53	83m	Oct. 3	2015	AY	A-2	Fair	
Son of Sinbad (color) (3D)	RKO Dale Robertson-Peggie Castle	Apr. 3, '54		Jan. 30	(S)2167				
Song of the Land (color)	UA Nature	Nov., '53	71m	Nov. 28	2087	AY	A-1	Good	
Spaceways (5301)	Lippert Howard Duff-Eva Bartok	Aug. 7, '53	76m	July 4	1902			Good	
Spice of Life (Fr.)	Mayer-Kingsley Noel-Noel	Jan., '54	71m	Jan. 16	2142		A-2	Excellent	
Stage Door (483)	RKO Kath. Hepburn-Ginger Rogers (reissue)	Aug. 5, '53							
Stalag 17 (5224)*	Para. William Holden-Don Taylor	July, '53	120m	May 9	1829	AY	A-2	Excellent	
Stand at Apache River (color) (331)	Univ. Stephen McNally-Julia Adams	Sept., '53	77m	Aug. 15	1949	A	A-1	Fair	
Steel Lady, The	UA Rod Cameron-Tab Hunter	Oct. 9, '53	84m	Oct. 17	2030	AY	A-1	Fair	
Stranger on the Prowl	UA Paul Muni-Joan Lorring	Nov. 2, '53	82m	Nov. 14	2069		A-2	Good	
Stranger Wore a Gun (3D) (c) (605)	Col. Randolph Scott-Claire Trevor	Aug., '53	83m	Aug. 8	1943	AY	A-1	Average	
Sweethearts on Parade (color) (5210)	Rep. Ray Middleton-Lucille Norman	July 15, '53	90m	Aug. 1	1934	AYC	A-1	Good	
Sword and the Rose, The (color) (491)	RKO Richard Todd-Glynis Johns	Aug. 15, '53	93m	July 4	1901	AYC	A-2	Very Good	
T									
Take the High Ground (color) (406)	MGM Richard Widmark-Karl Malden	Oct. 30, '53	101m	Sept. 26	2006	AY	A-2	Very Good	
Tanga Tika (color)	Schaefer All Native Cast	Nov., '53	75m	Oct. 10	2022		B	Excellent	
Taza, Son of Cochise (c)	Univ. Rock Hudson-Barbara Rush	Feb., '54	79m	Jan. 30	2165		A-1	Good	
Tennessee Champ (417) (c)	MGM Shelley Winters-Dewey Martin	Mar. 5, '54	73m	Feb. 20	2189			Good	
Terror on a Train (402)	MGM Glenn Ford-Anne Vernon	Sept. 18, '53	72m	July 25	1926	AY	A-1	Good	
Terror Street (5304)	Lippert Dan Duryea	Dec. 4, '53	83m	Dec. 5	2093			Good	
Texas Badman (5335)	AA Wayne Morris	Dec. 20, '53	62m	Nov. 14	(S)2071		A-1		
Those Redheads from Seattle (color)	Para. Rhonda Fleming-Gene Barry	Oct., '53	90m	Sept. 26	2006	AY	A-2	Very Good	
(2D-5329, 3D-5305)	IFE Lucia Bose-Cosetta Greco	Aug., '53	85m	Aug. 1	1934		A-2	Very Good	
Three Girls from Rome (Ital.-Eng. Dub.)	WB Jane Powell-Gordon MacRae	Dec. 26, '53	95m	Nov. 28	2085	AY	B	Good	
Three Sailors and a Girl (c) (314)*	20th-Fox Mitzi Gaynor-Jeff Hunter	Jan., '54	78m	Jan. 16	2142	AMC	A-2	Fair	
Three Young Texans (c)	Univ. James Stewart-Joanne Dru	Aug., '53	103m	May 9	1829	AY	A-2	Excellent	
Thunder Bay (color) (327)	WB Randolph Scott-Phyllis Kirk	Dec. 12, '53	82m	Nov. 7	2061	AMYC	A-1	Good	
Thunder Over the Plains (c) (313)	20th-Fox Hugo Haas-Cleo Moore	Oct., '53	77m	Sept. 26	2207	A	B	Good	
Thy Neighbor's Wife	Union Eddie Byrne-H. Baddaly	Sept., '53	79m	Oct. 10	2022			Good	
Time Gentlemen Please (Brit.)	I.F.E. Vittorio de Sica-Gina Lollobrigida	Sept., '53	106m	Aug. 1	1935		C	Good	
Times Gone By (Ital.)	Univ. Stanley Holloway	Oct., '53	84m	Oct. 3	2014	AYC	A-1	Excellent	
Titfield Thunderbolt (c) (387) (Brit.)	UA Phil Silvers-Rose Marie	Feb., '54	100m	Jan. 30	2165			Very Good	
Top Banana (c)	AA Bill Elliott	Aug. 9, '53	69m	Sept. 19	1998			Fair	
Topeka (5325)	MGM Joan Crawford-Michael Wilding	Oct. 23, '53	90m	Oct. 3	2014	AY	A-2	Good	
Torch Song (c) (405)*	AA Guy Madison-Andy Devine	Aug. 25, '53	53m	Sept. 5	1981		A-1	Fair	
Trail of the Arrow	WB Humphrey Bogart	(reissue) Nov. 7, '53	126m						
Treasure of Sierra Madre (310)	Rep. Michael Wilding-Margaret Lockwood	Jan. 1, '54	90m	Oct. 17	2030	AY	A-2	Fair	
Trent's Last Case (Brit.) (5212)	Univ. Audie Murphy-Lori Nelson	Dec., '53	80m	Nov. 21	2077	AMYC	A-1	Very Good	
Tumbleweed (color) (405)	Astor Yvonne Mitchell-Terence Morgan	Not Set	81m	Jan. 30	2166			Good	
Turn the Key Softly (Brit.)									
U-V									
Undercover Agent (5306)	Lippert Dermot Walsh-Hazel Court	Oct. 2, '53	69m	Dec. 5	2094			Fair	
Untamed Breed (614)	Col. Sonny Tufts-Barbara Britton	(reissue) Sept., '53	79m						
Valley of Headhunters (608)	Col. Johnny Weissmuller	Aug., '53	67m	July 25	1926	AY	A-1	Good	
Veils of Bagdad (color) (404)	Univ. Victor Mature-Mari Blanchard	Nov., '53	82m	Oct. 3	2014	AY	B	Good	
Vice Squad	UA Edw. G. Robinson-Paulette Goddard	July 31, '53	87m	July 18	1917	AY	A-2	Very Good	
Vicki	20th-Fox Jeanne Crain-Jean Peters	Oct., '53	85m	Sept. 12	1989	AM	A-2	Fair	
Vigilantes Terror (5422)	AA Bill Elliott-Mary Ellen Kay	Nov. 15, '53	70m	Oct. 17	(S)2031				
Village, The	UA John Justin-Eva Dahlbeck	Oct. 23, '53	98m	Oct. 17	2029	AY	A-1	Good	
Violated	Palace Wm Holland	Dec., '53	78m	Dec. 12	2102		C	Fair	
W									
Walking My Baby Back Home (406) (c)	Univ. Donald O'Connor-Janet Leigh	Dec., '53	95m	Nov. 14	2069	AY	B	Very Good	
War Arrow (c) (408)	Univ. Jeff Chandler-Msureen O'Hara	Jan., '54	78m	Dec. 12	2101	AY	A-1	Good	
War of the Worlds (c) (5303)	Para. Gene Barry-Ann Robinson	Oct., '53	85m	Feb. 28	1742	AY	A-1	Excellent	
War Paint (color)	UA Robert Stack-Joan Taylor	Aug. 28, '53	89m	July 4	1903	AY		Good	
We Want a Child (5324)	Lippert Special Cast	Feb. 19, '54	76m						
White Fire (5317)	Lippert Scott Brady-Mary Castle	Jan. 1, '54	82m	Feb. 13	2183			Fair	
White Hell of Pitz Palu (Ital.-Eng. Dub.)	IFE Hans Albers	Nov., '53	75m	Nov. 21	2077			Good	
White Witch Doctor (color) (324)	20th-Fox Susan Hayward-Robert Mitchum	July, '53	96m	June 20	1877	AYC	A-1	Very Good	
Wicked Woman	UA Beverly Michael-Richard Egan	Jan. 8, '54	77m	Nov. 28	2087		B	Good	
Wild One (623)	Col. Marlon Brando-Mary Murphy	Feb., '54	79m	Dec. 26	2118	A	B	Good	
Wings of the Hawk (c)	Univ. Van Heflin-Julia Adams	Sept., '53	80m	Sept. 5	1981	AY	A-2	Very Good	
(2D-336, 3D-330)	RKO Claudette Colbert	(reissue) Aug. 5, '53							
Without Reservations (484)	AA Dan Duryea	Jan. 31, '54	82m	Feb. 13	2182			Fair	
World for Ransom (5408)									
X-Y-Z									
Yank in the R.A.F. (367)	20th-Fox Tyrone Power-Betty Grable	(reissue) Nov., '53	97m						
Yellow Balloon (5430) (Brit.)	AA Andrew Ray-Kathleen Ryan	Oct. 4, '53	79m	Dec. 5	2094			Fair	
Yesterday & Today	UA Documentary	Dec. 2, '53	57m	Nov. 14	2070	AY	A-1	Good	
Young Caruso, The (Ital.-Eng. Dub.)	IFE Eramanno Randi-Gina Lollobrigida	Sept., '53	77m	Aug. 8	1942		A-2	Good	
Yukon Vengeance (5331)	AA Kirby Grant-Mary E. Kay	Jan. 17, '54	68m	Jan. 16	(S)2142				

FEATURES LISTED BY COMPANIES — PAGE 2149, ISSUE OF JANUARY 16, 1954
 SHORT SUBJECTS CHART APPEARS ON PAGES 2174-2175, ISSUE OF FEBRUARY 6, 1954

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 132 attractions, 6,383 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	-	11	40	15	6
Actress, The (MGM)	-	-	2	19	35
Affair in Monte Carlo (AA)	-	-	-	3	2
Affairs of Dobie Gillis, The (MGM)	-	2	10	19	2
All-American (Univ.)	-	13	28	14	14
All the Brothers Were Valiant (MGM)	-	16	39	29	1
Appointment in Honduras (RKO)	-	5	10	6	8
Arrowhead (Para.)	-	17	42	14	-
Back to God's Country (Univ.)	1	9	37	10	4
†Bad for Each Other (Col.)	-	-	2	4	-
Band Wagon, The (MGM)	4	12	36	49	23
Big Heat (Col.)	1	21	25	11	1
Big Leaguer, The (MGM)	-	-	12	24	8
Blowing Wild (WB)	8	18	32	30	6
Blueprint for Murder, A (20th-Fox)	-	-	8	6	1
Border River (Univ.)	-	1	4	4	1
Botany Bay (Para.)	-	1	24	25	3
Caddy, The (Para.)	10	57	31	5	1
Calamity Jane (WB)	3	44	30	7	1
Captain's Paradise (UA)	7	1	-	-	-
Champ for a Day (Rep.)	-	-	1	-	4
Charge at Feather River, The (WB)	8	10	9	12	7
China Venture (Col.)	-	2	1	2	-
City of Bad Men (20th-Fox)	-	8	51	28	4
Clipped Wings (AA)	-	8	6	1	-
Conquest of Cochise (Col.)	-	1	8	14	5
Crazylegs—All-American (Rep.)	-	2	7	2	-
Cruel Sea, The (Univ.)	2	14	11	-	1
Cruisin' Down the River (Col.)	1	4	21	31	9
Dangerous Crossing (20th-Fox)	-	-	9	11	6
Dangerous When Wet (MGM)	5	44	65	17	-
Decameron Nights (RKO)	-	-	-	4	5
Diamond Queen, The (WB)	-	-	4	1	3
East of Sumatra (Univ.)	-	17	27	15	5
Easy to Love (MGM)	15	5	11	2	-
Eddie Cantor Story (WB)	1	3	-	1	3
Escape from Fort Bravo (MGM)	-	3	16	18	3
*Farmer Takes a Wife (20th-Fox)	-	21	30	28	17
5,000 Fingers of Dr. T, The (Col.)	-	-	1	1	8
Flame of Calcutta (Col.)	-	-	1	-	5
Flight Nurse (Rep.)	1	5	10	7	2
Flight to Tangier (Para.)	-	1	8	10	8
†Forbidden (Univ.)	-	-	2	7	-
Francis Covers the Big Town (Univ.)	7	40	28	11	-
From Here to Eternity (Col.)	42	30	4	2	5
Gentlemen Prefer Blondes (20th-Fox)	45	43	13	17	1
Give a Girl a Break (MGM)	-	4	11	8	2
Glass Web, The (Univ.)	-	1	4	2	8
Glory Brigade, The (20th-Fox)	-	6	18	12	9
Go, Man, Go (UA)	3	6	1	-	-
Golden Blade, The (Univ.)	-	5	19	16	3
Great Jesse James Raid (Lippert)	-	3	6	6	-
*Great Sioux Uprising, The (Univ.)	1	5	27	38	8
Gun Belt (UA)	2	7	21	6	-
Gun Fury (Col.)	-	3	7	2	-
Half a Hero (MGM)	-	8	22	21	19
Here Come the Girls (Para.)	2	5	15	18	10
†His Majesty O'Keefe (WB)	1	3	2	1	1
Hondo (WB)	42	12	2	-	1
Houdini (Para.)	8	43	31	16	-
How to Marry a Millionaire (20th-Fox)	19	3	-	1	-

	EX	AA	AV	BA	PR
I, the Jury (UA)	1	5	10	20	3
Inferno (20th-Fox)	1	4	18	8	20
Island in the Sky (WB)	-	32	37	48	16
Joe Louis Story, The (UA)	-	1	1	5	-
King of the Khyber Rifles (20th-Fox)	1	5	1	-	1
Kiss Me Kate (MGM)	5	16	15	12	8
Last Posse, The (Col.)	-	1	5	16	12
Latin Lovers (MGM)	3	1	12	39	39
*Let's Do It Again (Col.)	-	8	28	36	34
Lili (MGM)	8	31	21	25	11
Lion Is in the Streets, A (WB)	-	1	16	29	29
Little Boy Lost (Para.)	19	46	18	2	1
Man from the Alamo (Univ.)	-	18	9	19	10
Marry Me Again (RKO)	-	2	3	13	8
Martin Luther (de Rochemont)	16	14	2	-	-
Master of Ballantrae, The (WB)	1	3	16	35	12
Maze, The (AA)	1	2	8	12	4
Melba (UA)	-	-	-	10	2
Miss Sadie Thompson (Col.)	7	6	2	-	-
Mission Over Korea (Col.)	-	7	3	5	6
Mister Scoutmaster (20th-Fox)	3	17	53	31	10
Mogambo (MGM)	37	65	20	3	1
Moon Is Blue, The (UA)	41	31	25	15	4
Moonlighter, The (WB)	-	2	11	11	19
Nebraskan, The (Col.)	-	2	3	3	-
99 River Street (UA)	1	1	10	12	-
No Escape (UA)	-	-	-	8	1
Paratrooper (Col.)	-	6	4	-	1
Paris Model (Col.)	-	-	2	3	-
Plunder of the Sun (WB)	-	9	9	36	7
Private Eyes (AA)	-	2	4	-	-
Return to Paradise (UA)	-	14	35	55	3
Robe, The (20th-Fox)	48	7	2	-	-
Roman Holiday (Para.)	-	8	40	37	7
Sabre Jet (UA)	1	14	25	10	4
Sailor of the King (20th-Fox)	-	-	1	6	5
Salome (Col.)	11	61	35	12	1
Sea Around Us, The (RKO)	1	5	13	1	-
Sea of Lost Ships (Rep.)	-	1	4	7	-
Second Chance (RKO)	2	8	18	11	7
Shane (Para.)	56	45	6	2	-
Shark River (UA)	-	14	7	1	4
Sins of Jezebel (Lippert)	-	2	6	5	-
Sky Commando (Col.)	-	4	2	-	1
Slaves of Babylon (Col.)	-	1	3	1	2
So Big (WB)	1	16	65	18	4
So This Is Love (WB)	-	13	19	27	20
Stalag 17 (Para.)	9	47	35	18	-
Stand at Apache River (Univ.)	1	4	16	15	3
Steel Lady, The (UA)	-	-	7	2	-
Stranger Wore a Gun, The (Col.)	4	22	9	3	4
Sword and the Rose, The (RKO)	-	8	19	21	20
Take the High Ground (MGM)	9	39	40	9	3
Terror on a Train (MGM)	-	-	1	3	2
Those Redheads from Seattle (Para.)	-	7	18	17	4
Three Sailors and a Girl (WB)	1	4	21	12	4
Thunder Bay (Univ.)	3	13	45	33	10
Thunder Over the Plains (WB)	-	7	13	19	2
Torch Song (MGM)	-	9	19	13	30
Tumbleweed (Univ.)	-	13	17	2	2
Valley of Headhunters (Col.)	-	-	10	5	2
Veils of Bagdad (Univ.)	-	1	3	14	8
Vice Squad (UA)	-	1	19	20	6
Vicki (20th-Fox)	-	1	3	15	11
Walking My Baby Back Home (Univ.)	-	22	20	17	-
War Arrow (Univ.)	-	11	8	2	-
War of the Worlds (Para.)	2	7	15	39	18
War Paint (UA)	-	8	10	12	4
*White Witch Doctor (20th-Fox)	14	48	26	11	8
Wild One (Col.)	-	7	-	1	-
Wings of the Hawk (Univ.)	-	5	15	17	31

HOW BUSINESS RANKS NATIONAL ADVERTISING MEDIA

Ranking of National Media	Medium	Advertising Revenue (Jan.-Dec., 1953)
1st	LIFE	\$109,708,903
2nd	CBS-TV	97,466,809
3rd	NBC-TV	96,658,551
4th	Saturday Evening Post	80,865,877
5th	CBS-Radio	62,381,207
6th	NBC-Radio	45,151,077
7th	Time	35,391,178
8th	ABC-Radio	29,826,123
9th	Better Homes & Gardens	27,240,924
10th	This Week	26,822,080

The next ten media rank as follows . . . **11th:** MBS-Radio, \$23,158,000—**12th:** Look, \$22,971,144—**13th:** ABC-TV, \$21,110,680—**14th:** Ladies' Home Journal, \$19,660,979—**15th:** Good Housekeeping, \$16,324,132—**16th:** Collier's,* \$16,310,942—**17th:** American Weekly, \$15,904,772—**18th:** Newsweek, \$15,205,490—**19th:** McCall's, \$13,165,666—**20th:** Business Week, \$13,150,555.

Source: Publishers' Information Bureau (gross figures).

Radio and television figures are for network time only.

*Collier's became a bi-weekly in August, 1953.



First in magazine circulation

First in magazine audience

First in advertising